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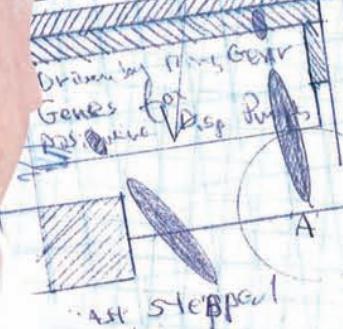
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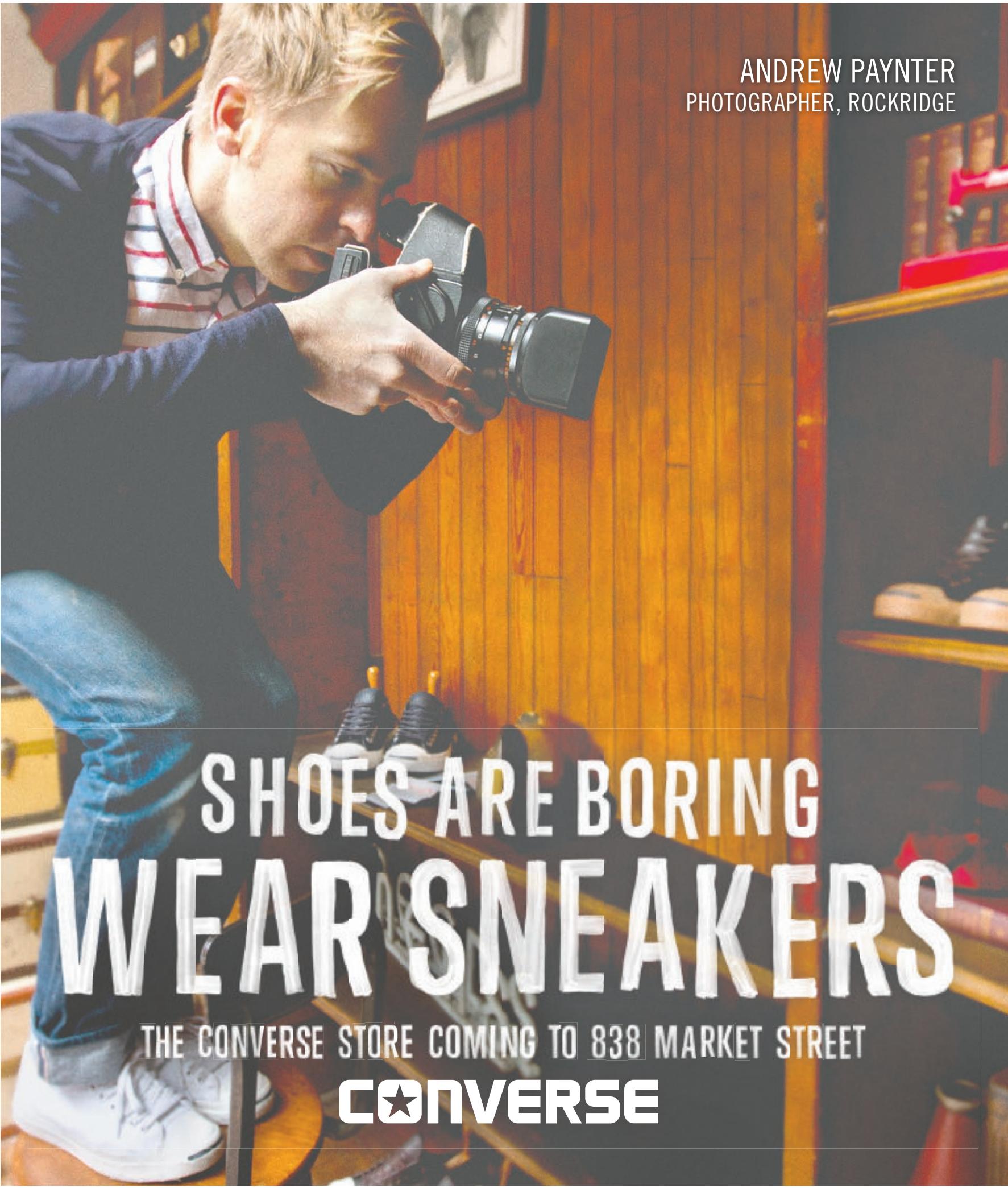
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MR. FIX-IT

After three decades of trying to save Muni, maverick mechanic Mike Cheney has turned to something more realistic: saving the world.

By Joe Eskenazi



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Joseph Geha, Rigoberto Hernandez

CONTRIBUTORS Casey Burchby, Lou Bustamante, Ben Christopher, Alexis Coe, Kate Conger, Sherilyn Connally, Jonathan Curiel, Heidi De Vries, Nathaniel Eaton, Scott Foundas, Michael Fox, Ed Gonzalez, Tim Grierson,

Jason Henry, Aaron Hillis, J. Hoberman, Lily Janiak, Chris Jensen,

Tara Jepsen, Pete Kane, Alee Karim, Mark Keresman, Jonathan Kiefer,

Dan Kois, Michael Leaverton, Josh Leskar, Paul Malcolm, Brian Miller,

Dan Mitchell, Ron Nachmann, Michelle Orange, Tamara Palmer,

Alejandro Perez, Charles Petersen, Sam Prestianni, Gregg Rickman,

Jim Ridley, Vadim Rizov, Chris Roberts, Dan Savage, Katy St. Clair,

Andrew Stout, Rachel Swan, Katie Tandy, Ella Taylor, James C. Taylor,

Robert Wilonsky, Chuck Wilson

ART**CONTRIBUTING ARTISTS AND PHOTOGRAPHER**

Mike Koozmin, Fred Noland

PRODUCTION**PRODUCTION MANAGER** Brad Saiki**PRODUCTION DESIGNER** Aaron Joseph**PRODUCTION INTERN** Prince Simunyu**ADVERTISING****VICE PRESIDENTS** Holly Nicolson, Ari Spanier**MARKETING MANAGER** Morgan McKnight**SENIOR ACCOUNT EXECUTIVE** Tim Hayman**ACCOUNT MANAGER** Brianna Parks**ACCOUNT EXECUTIVES** Shauna Casey, Kayla Combs,

Hailey Spencer, Jordan Spiers

MARKETING ANALYST COORDINATOR Tai Barchuk**CIRCULATION****CIRCULATION DIRECTOR** Mike Higgins**BUSINESS****CONTROLLER** Rachel Liu**SYSTEMS ADMINISTRATOR** Paul Dahlke**FINANCIAL ACCOUNTANT** Laini Watson**ACCOUNTS RECEIVABLE COORDINATOR** Angelique Penaflor**The San Francisco Media Print Co. LLC****PRESIDENT AND PUBLISHER** Todd A. Vogt**EXECUTIVE V.P. AND CHIEF FINANCIAL OFFICER** Patrick Brown**EXECUTIVE VICE PRESIDENT** David Ceccarelli**EDITORIAL VICE PRESIDENT** Stephen Buel**SF WEEKLY ADDRESS:** 225 Bush Street, 17th Floor, S.F., CA 94133**GENERAL INFORMATION:** (415) 536-8100**DISPLAY ADVERTISING:** (415) 536-8180**CLASSIFIED ADVERTISING:** (415) 536-8155**EMPLOYMENT ADVERTISING:** (415) 536-8155**NATIONAL ADVERTISING:** (888) 278-9866**ONLINE ADVERTISING:** online@sfweekly.com**CIRCULATION:** (415) 359-2862**TO SUBMIT A STORY IDEA:** (415) 536-8196, tips@sfweekly.com**DISTRIBUTION**

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BLOG COMMENTS OF THE WEEK

Reader isn't a fan of farm occupiers:

Seeing the way these guys planted and are watering their little garden, it is blatantly evident that, if this operation were all they had to live on, they'd be dead within a month [“Police Raid ‘Gezi Gardens’ in Hayes Valley; Seven Tree-Sitters Arrested,” Erin Sherbert, the Snitch, 6/13]. That's kind of the way it is with parasites. Without the host, the parasite dies. And whoa! Didn't see the raid coming. Jeepers, I totally thought they'd just let these squatters live in the trees forever.

BART's naked acrobat needs help:

This makes me sad that San Franciscans are enjoying this as a spectacle [“Yeiner Perez, Naked Acrobat Caught on Video at BART, Fired From His Circus Job,” Erin Sherbert, the Snitch, 6/13]. This person needs mental health services, a community that actually cares for each other, and news sources (oh, I might be talking about SF Weekly) that don't capitalize off what they see as hilarious mental health issues. S.F. can do better, they really can.

SKOOLSTUDIO

Drunks at Zeitgeist will have to look elsewhere for food: Everyone knows the Tamale Lady. I understand the “permit” issues, but she's part of the community [“Sad Times: Tamale Lady Evicted from Zeitgeist,” Pete Kane, 6/12]. Just another thing that keeps S.F. separate from the Anytown USA that San Francisco is surrounded by. Not to mention they are delicious! She, or somebody, will find a loophole for her. In the meantime, this isn't her only location. I'm still trying to understand some of the contents of the terminology of the article, such as “evicted.”

JPWALLACE

Reader thinks concert review is off key: Was this the writer's first time at one of his concerts [“Rufus Wainwright Wins Over Davies Symphony Hall, 6/9/13, James Robinson, All Shook Down, 6/10”]? He was fantastic, coherent, and definitely kept the standards of his concert at high notes. Who cares about what he is wearing? Seriously, were you expecting a fashion show? Get a grip!

POKEMONKEY

Devils Advocate poses some questions: Devil's advocate here. Please report beyond the captivating headline [“Ex-BART Manager Dorothy Dugger Is Still BART's Highest-Paid Employee,” Erin Sherbert, the Snitch, 6/10]. The writer is borderline Fox News here. I mean, don't many jobs allow em-

ployees to cash out their unused vacation time? Seems standard. Did she not legitimately accrue those hours? Was it a standard retirement package? This woman wasn't a manager like some Carl's Jr. manager who oversaw some fry cooks. She ran BART, no small task. Last week the Snitch ran an article about the plight of BART employees [“Even BART Agents Are Grossed Out, Terrified by BART,” 6/3]. Did that only apply to hourly workers? I disagree with the notion that high-ranking public service workers shouldn't be paid accordingly. She should get every dollar of accrued vacation time she had. It's not “getting paid for doing nothing.” It's getting paid for all the years she never took vacation. I got that at some bogus job I had in college. And the writer would want the same.

RAINDROPS

reader comment of the week:
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“This makes me sad that San Franciscans are enjoying this as a spectacle.”

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Richard Diebenkorn, *Figure on a Porch*, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

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PIPE DOWN

What to do when your burglar leaves his drug paraphernalia behind.

BY JOE ESKENAZI

On a recent morning, Brian Brophy walked out of his Franklin Street apartment to find the car his girlfriend had been kind enough to loan him was tagged with a parking ticket. This is a sub-optimal way to start the day — and it soon grew worse.

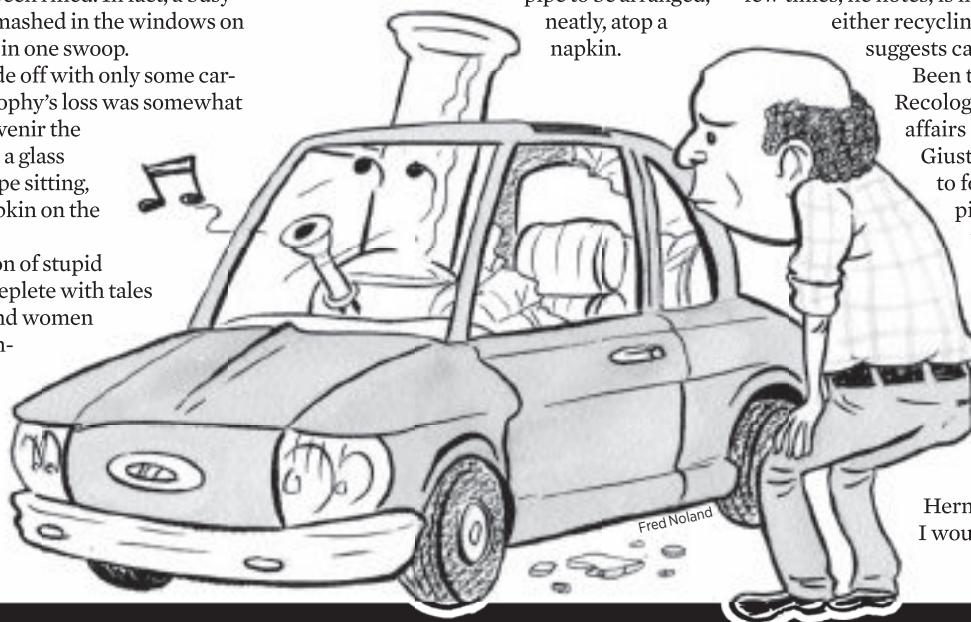
That's because the slip of paper beneath the wiper wasn't a ticket but a notice from the San Francisco Police Department. The cops had noticed what Brophy initially hadn't — the car's window was smashed and the vehicle had been rifled. In fact, a busy miscreant had smashed in the windows on six or seven cars in one swoop.

The thief made off with only some car-chargers. But Brophy's loss was somewhat offset by the souvenir the thief left behind: a glass crack or meth pipe sitting, neatly, atop a napkin on the car's seat.

The rich canon of stupid criminal lore is replete with tales of foolish men and women leaving behind incriminating evidence at crime scenes: Wallets, IDs, or even themselves, in the case of

drowsy burglars. A man in 2010 accused of knifing a San Francisco cabbie left a bloody cellphone in the taxi. While investigating the scene, cops were startled when the phone rang. The caller asked for the suspect by name.

Mark Hernandez, a 32-year San Francisco cop now serving as a civilian program coordinator, says he knows of many cases in which a home robber felt the need to urinate or defecate in the houses he victimized — and not in the toilets. It's not uncommon, Hernandez continues, for objects to fall out of the overstuffed pockets of meth-addled robbers. It is, however, unusual for a glass pipe to be arranged, neatly, atop a napkin.



Brophy, an attorney who runs the photography website The Tens, now found himself inheriting a secondhand pipe. He wasn't thrilled about this — or the advice he received from the SFPD to walk an illegal object into a police station. "I'd rather not be tackled and Tased, thank you," he says. (SFPD officers don't carry Tasers, but the trepidation is understandable).

So what is the proper disposal method for a secondhand pipe? A new glass pipe is recyclable, says Department of the Environment spokesman Guillermo Rodriguez. But one that's been fired up a few times, he notes, is inappropriate for either recycling or the garbage; he suggests calling the police.

Been there, done that. Recology government affairs manager Paul Giusti's advice is easier to follow: Wrap up the pipe thoroughly and throw it in the trash. "The amount of residue is going to be minuscule," he says.

And that's what Brophy did. "Frankly," adds Hernandez, "that's what I would have done, too."

The Big Day

Wedding planners pretty much just hunker down and get ready for the Supreme Court's decision.

In a city awash in all things gay, perhaps nobody is waiting for the Supreme Court's June ruling on Proposition 8, California's ban on same-sex marriage, more than wedding planners.

In fact, many San Francisco businesses are pretty well-versed on planning gay weddings, since they've been assisting same-sex marriage ceremonies all along, albeit on a smaller scale.

Jessica Goldblatt, who launched her affordable planning service, Dreams on a Dime, in 2007, said she's helped plan a couple giant gay fetes in the drought years that followed Gavin Newsom's 2004 same-sex wedding splurge at City Hall. "One was

very elaborate," she says, recalling the Joan Rivers impersonator she had to ship in from Los Angeles, along with a similar Liza Minnelli look-alike, and a 13-foot replica of the Hollywood sign.

"They'd seen *Sex and the City*," she explains.

Mark Leahy and Dino Bocala, a gay couple that co-owns Bella Fiora Floral Design Studio, have been ready with rose bouquets in hand, although Leahy admits they haven't been inundated with calls quite yet.

"I think everybody is just bracing for it," he says, his voice pitching excitedly at the prospect.

Rona Siegel, who produces handmade name placards and elegant invitations through her eponymous calligraphy business, says that while she occasionally serves a gay or lesbian couple brave enough to buck the law, there's plenty more still holding out for the day marriage equality happens.

"I've been talking to a lot of wedding planners I know and saying 'If they grant gay marriage, you'll be very busy,'" she says. "The price of the ice sculptures alone could fix the budget."

Meanwhile, David Fong, who runs an ice sculpture business, Ice Illusions, in Nob Hill, says he's anticipating an onslaught of calls, too. But he's not counting exclusively on LGBT couples to drive his ice sales. "Basically, we don't target any particular category," he says.

The court's ruling could almost certainly have sweeping effects on the local economy, even for the less obvious businesses.

A spokesman from ACT said the company sometimes gets requests from LGBT couples who want to use the Geary Theater as a wedding venue. Thus far they haven't received requests for costume rentals, but that could easily change if the *Sex and the City* theme catches on. **RACHEL SWAN**

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THREE-DOLLAR CHICKEN

The ethical dilemma (and natural capitalism) of the food pantry black market.

BY ALBERT SAMAHÀ

How much? How much?" asks a reporter in a checkered button-down and a pair of Air Jordans. He's pointing at a box of Rice Krispies cereal.

The elderly Chinese woman in the blue fleece picks up a plastic bag with two cereal boxes and says, holding up three fingers, "Three dollars! Three dollars!" She stands in a row beside eight other elderly Chinese women, behind a bus stop on Market Street near the corner of Seventh. All of them have paper bags and plastic bags and metal carts at their feet, all filled with food: Juice cartons, bags of coffee, packaged pretzel bites, and a bunch of other items.

"Nah, I don't need two. Just one. One dollar? One dollar?" counters the reporter. But the woman pushes the bag into his chest. The woman next to her in a green visor, sensing the opportunity, steps between the bartering pair holding a single box of cereal. "One dollar! One dollar!" she says.

The reporter furrows his brow, in deep thought. "You got that in chocolate?" he asks.

The underground food bazaar is in full swing. It's 1 p.m. and the lunchtime crowd bustles by. Several people stop to peruse the selection. No better food deal in the city. It's cheap because the women got most of the goods at food pantries around the city. So a dollar for a box of cereal is a dollar of profit.

The people who run the food pantries are certainly aware of this. While the majority of the tens of thousands of San Franciscans who receive the charitable goods take the food straight to their refrigerators, cupboards, and dining tables, there are others who instead take the food to Market Street. This creates a complex ethical dilemma, of course. On one hand, the sellers are exploiting the charity to turn a profit. But, then again, the sellers who benefit from this underground market, low-income immigrants who barely speak English, are the exact demographic the pantries are trying to help.

"It's a question for people to ask themselves about what they think a gift means," says Sara Miles, a spokesperson for St. Gregory's food pantry service. "If I gave you a gift, is it yours to do with what you want?"

The food pantries' range of sentiments illustrates the complexities of the dilemma. As Amy Jones, a spokesperson for Fill Up America, says, "All we can do on our end is try to do the most good we can

for people in San Francisco. And if they're choosing to sell the food for whatever reason, that's between them and their conscience." Blaine Johnson, of San Francisco Food Bank, is less ambivalent. "The majority of our donations come from individual people. Their intention is that we feed people, not that we enable folks to have a side business to resell our food."

Miles, however, appreciates the impulses that created the underground charity food market. "It's not as if the reason people are hungry is because the food bank doesn't have enough food," she says. "I don't think that this is a problem. I think the problem is that it's impossible for poor people to live in San Francisco."

Some food pantries give out fliers discouraging the reselling of the goods. Some try to identify the offenders, warning them to stop before they are prohibited from the hand-outs. But the market lives on.

And as the reporter turns down the \$1 ce-

real, he immediately encounters more offers. "Chicken!" says a woman in a white jacket, pointing to a whole, raw chicken wrapped in plastic at her feet.

"Chicken?" says the man. "How old? How old? Week old?"

"No, no," the woman replies. "This morning! This morning!"

"So it's been laying out here in the sun all day?"

The woman chuckles. "Three dollars."

A police officer on a bike rolls past, carefully maneuvering around the crowd of buyers before accelerating up the sidewalk. He barely glances at the scene. What the women are doing is definitely illegal – peddling without a permit, a violation of municipal code 869. And when police dole out citations to them, the officers confiscate the goods and re-donate them to the pantries. But enforcement, says SFPD officer Albie Esparza, is based on complaints, which are rare and usually stem from nearby business owners. "If

there's no calls for service," he says, "we respond to more serious crimes in progress."

The underground food bazaar, after all, operates on a block littered with peddlers without a permit. This is Mid-Market, home to the city's vibrant outlaw bazaar. A dozen feet from the women, a man hawks old VHS tapes and beat-up ball caps on a picnic blanket. An older woman sells bootlegged DVDs. A middle-aged man offers discounted jewelry. Another man sells bus transfer passes. Another, cigarettes. And then there's the pack of young men at the corner of Market and Jones Street slanging weed. The women with the bags of food are hustlers on a block full of hustlers. Capitalists seizing the chance to improve their lot.

After the reporter passes on the chicken, the woman in the green visor waves him over. She pulls from her bag a bottle of Sierra Nevada beer. The reporter's eyes, naturally, widen, and he smiles. Food pantries don't serve beer. "Two dollars!" says the woman. The reporter peeks in her bag and sees a second bottle. "Two dollars for both!" he says. "Two fifty," the woman counters. And he nods.

The woman drops the bottles into a red plastic bag and hands it to the man. She doesn't charge 10 cents. The reporter gives her three dollar bills. But as she fishes for the change, he points to a container of apple juice and says, "I'll take the apple juice and you keep that." The woman nods vigorously.

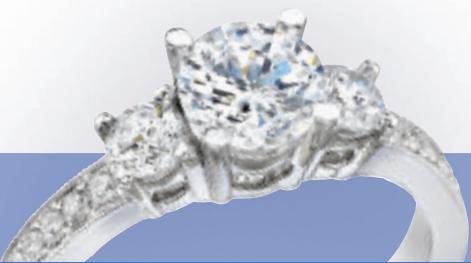
Suddenly there is a shout. "She took my food! She took my food!" One of the elderly women has become frantic. Several witnesses eagerly announce what happened: A "community ambassador," working for a local economic development agency to help monitor Market Street, snagged a juice container from the lady's cart.

"You shouldn't be selling this!" the ambassador, a young woman, says to her. "This isn't right!" The crowd, drawn to the spectacle and expanding by the second, begins to choose sides. "They shouldn't be doing that," a middle-aged woman whispers to the man beside her. "What is this, a police state?" another voice exclaims.

The buzz of debate grows louder – the ambassador justifying her action, the seller repeating, "She took my food," and the bystanders trying to sort out the philosophical conflict – until a pair of police officers, walking their beat, arrives at the scene. They speak to the woman (in either Cantonese or Mandarin), then address her peers. The crowd watches as the women pack their goods into carts and file away, around the corner of Seventh Street, out of sight.



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ALL WARMED UP AND NOWHERE TO GO

Muni starts its wastefulness early every morning by running its buses for hours before putting them into service.

Steve Foti is a great big teddy bear of a man who resembles a retired football defensive end. But he's a retired bean-counter with the office of Harvey Rose, the Board of Supervisors budget analyst. On most days, Foti would find himself parked across from a pile of forms and files. But now it was 3 a.m., and he was parked across from the Muni yard on a chilly morning in 1996. He grins at the memory and explains his accounting adventure.

"It was like clockwork," he recalls. "We'd heard rumors about this — they started coming in and turning the bus headlights on. And we were blinded by the headlights of hundreds of buses staring at us!" Some of those buses were allowed to idle for four-and-a-half hours; 15 minutes would have easily sufficed.

"Pollution Menace at Muni, Audit Finds," read the subsequent front-page headline in the *San Francisco Examiner* following the 237-page indictment Foti and his team put together. A scientific study by Argonne National Laboratory included in the report's appendix helped the auditors peg Muni's idling diesel buses as a \$670,000-a-year drain that produced the equivalent noxious fumes of 56,000 car engines caught in commuting traffic — every day.

"Management didn't dispute anything," recalls Foti of the scathing Muni audit. "Even they saw how ridiculous this was. They said they were going to take care of it."

That was 17 years ago. So they've had a little time to work on this.

At 4 a.m. on a recent Monday, however, scores of diesel bus engines rumbled within the same Muni yard Foti staked out. By 4:20, the yard was ablaze with headlights; the drone of idling motors drowned out the sounds of the night. Sunrise at 6 a.m. revealed hundreds of idling buses standing still yet shimmering behind the oily, distorting sheen of heat and fumes. Buses idled for hours; considering modern diesel vehicles are equipped with

"engine idle limiters," it's possible that objects — perhaps the wooden wheel blocks — had been placed atop the gas pedals. By 7 a.m., the yard was largely clear. Buses had departed for their first runs of the day. Several minutes of idling will suffice to warm up any functioning diesel bus — but many had been running for two or perhaps even three hours.

"Take care of it," it seems, is a nebulous term.

Forget the pollution. Look past the unnecessary engine wear. And, for the sake of argument, ignore the gallons of squandered fuel (which is a shade more expensive now than in 1996). Avoiding all of this waste would be a matter of common sense and common decency — and, for a transit agency which regularly bemoans a billion-dollar underinvestment in maintenance, a fiscal benefit. Yet, as the saying goes, stupidity isn't a crime.

It is illegal, however, to idle buses for hours on end.

The practices observed firsthand by your humble narrator at the Muni yard constitute a bevy of violations of state law. Aaron Richardson, a spokesman for the Bay Area Air Quality Management District, confirms that buses are only permitted to idle 10 minutes, maximum, before loading passengers. Citations handed out by air inspectors start at \$300 a pop.

A yard full of hundreds of buses idling for hours makes a mockery of such rules. But, Richardson notes, his organization hasn't

fined or cited Muni for at least three-and-a-half years.

Blistering city audits — and the resultant front-page news stories — can be employed to shame vestiges of the city into slouching toward mediocrity. But that's about it; one of the scores of suggestions advanced by the 1996 audit was that Muni begin using bar-coding to keep track of the 21,000 parts in its inventory. It still doesn't.

"You write a report, present it to the commission, the general manager and his staff get to it, they say they'll implement it, and we move on," says former auditor Bill Gustafson, who rode shotgun with Foti during the '96 Muni yard stakeouts. "And then we do something else."

But Muni isn't doing something else. You can't shame someone if they haven't got any.

Whistle-blowing Muni mechanic Mike Cheney has been banging his head against the wall over Muni's practice of idling buses for 25 years, and all he's got to show for it is a headache. Cheney — profiled in this week's cover story — has gone so far as to report Muni to the U.S. Department of Transportation over the matter. In 1988, he handed his superiors a copy of the Argonne study (emblazoned with the jolly title "DON'T IDLE YOUR PROFITS AWAY!"). Eight years later, he had a few extra printouts handy for the city auditors.

Sadly, all that's been accomplished in that time is quantifying the level of Muni's waste. The news that, in 2013, Muni is idling buses for hours — just as it did 10, 20, and 30 years ago — came as no surprise to the mechanic. Muni, he notes, always regresses toward the mean.

Cheney wants a charter amendment barring this practice in San

Francisco. Ordinances in this city find their way into the blue, green, or black bins of history. Charter amendments, however, require six supervisors to place them on the ballot, and subsequently carry the gravitas of a vote of the people.

"Who on the Board of Supervisors is gonna say 'We ought to be idling buses for hours?' Who's gonna stand up for that?" says Cheney. "If they want, I'll even help them write the legislation."

"We can turn the wheel," he continues. "Even a little bit."

E-mail Joe.Eskenza@SFWeekly.com

Breathe Easy

A marijuana study finds no lung cancer links.

Donald Tashkin's is a tale cannabis pushers like to repeat.

The physician and professor at UCLA's David Geffen School of Medicine set out to prove — via a study funded by the National Institutes on Drug Abuse — that marijuana is bad for you. Instead, a long-term study found no solid link between marijuana use and lung cancer.

Similar findings were repeated all over the world. In a review of studies on marijuana's effect on the lungs, published in the June issue of the *Annals of the American Thoracic Society*, Tashkin concludes that compared to tobacco smoking, heavy marijuana use has "relatively small and far lower" risks.

It's worth remembering that this is not a new development — Tashkin's long-term study was published in 2006. And well before that, in the 19th century, when cannabis tinctures and other marijuana medicines were sold in pharmacies, doctors were prescribing marijuana as a treatment for asthma patients.

There are similarities between tobacco and marijuana that most cannabis advocates don't like to admit: similar levels of ammonia and other carcinogens, and marijuana smokers inhale about four times the tar, Tashkin notes. Yet several long-term studies found no positive association between marijuana use and lung cancer. And others found no positive link between marijuana use, even heavy, long-term use, and chronic obstructive pulmonary disease. (Marijuana use does have deleterious effects, but they are short-term, like bronchitis, which goes away after the pipe is put away.)

The key appears to be in the THC. Marijuana's main psychoactive ingredient has also shrunk tumor cells in lab rats. It's possible that the THC encourages lung tissue to die before it can become cancerous, Tashkin suggests.

One of marijuana's most confounding effects is bronchodilation, or expansion of the lungs when exposed to marijuana smoke. Cigarette smoke, by contrast, leads to bronchoconstriction, or narrowing of air passages.

Maybe that's what the 19th century pot docs were after. And perhaps there will be some modern-day folks who catch on to this. **CHRIS ROBERTS**



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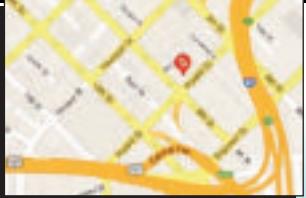
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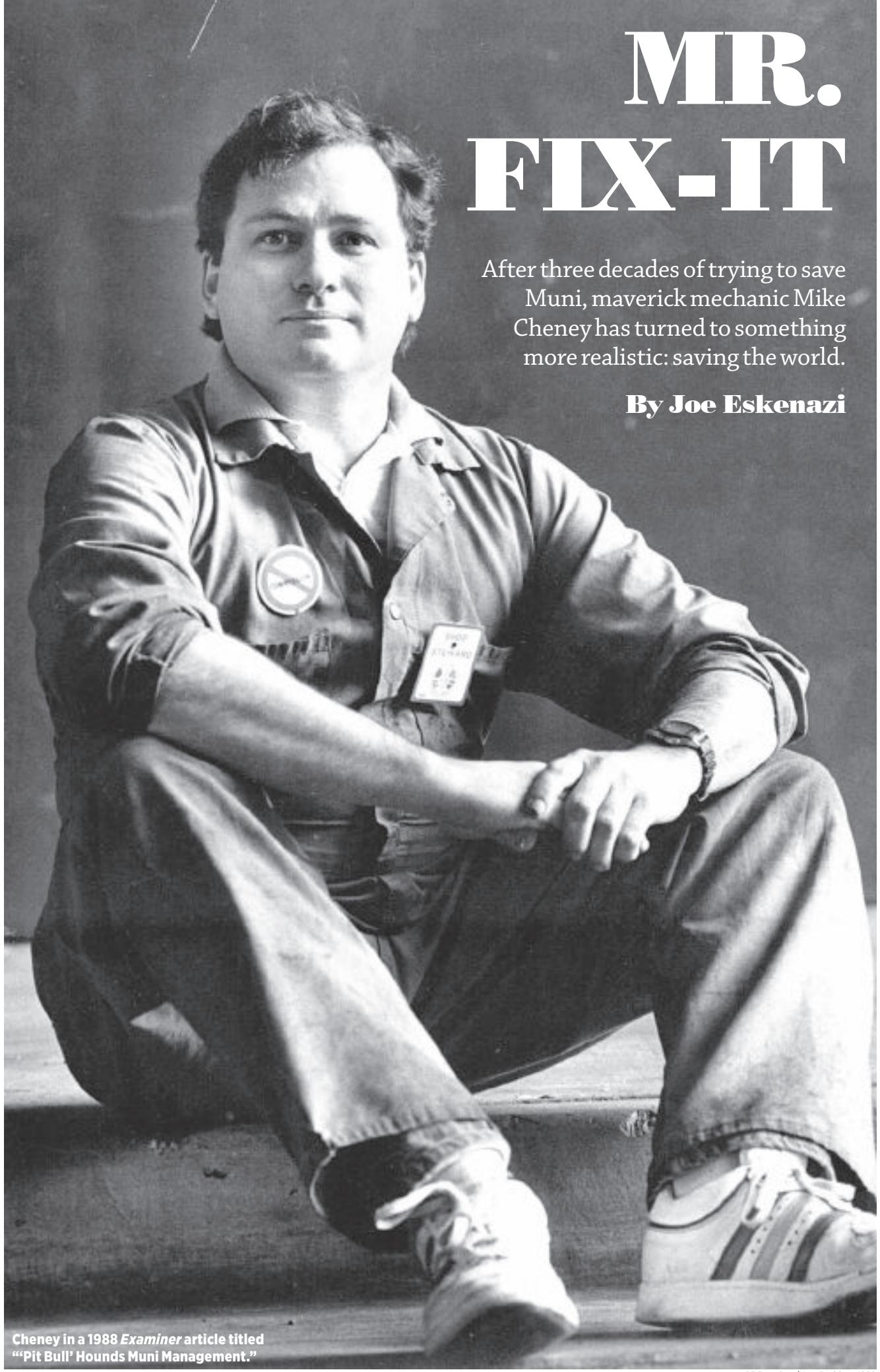
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MIR. FIX-IT

After three decades of trying to save Muni, maverick mechanic Mike Cheney has turned to something more realistic: saving the world.

By Joe Eskenazi



Cheney in a 1988 *Examiner* article titled “Pit Bull” Hounds Muni Management.”

“**H**ere’s how you gotta start your story, dude,” says Mike Cheney, matter-of-factly. “You create this scene where there’s some sort of ceremony out on Altamont Pass and they’re removing the last windmill. They’re pulling down that sucker like it’s a statue of Saddam Hussein!”

In Cheney’s vision, energy sources — including the windmill — will be supplanted by the one he’s invented, which will set right the existing, flawed order.

He is a man with a need to fix all that is broken. Appropriately, he’s a diesel mechanic, but Cheney is driven to do far more than repair corporeal buses with corporeal wrenches. In 33 years and change as a front-line Muni employee, Cheney has blown the whistle dozens of times, busting up overtime schemes and campaigns of waste and deceit that bled the system’s coffers and compromised the safety of riders and workers. His earnest letters to half a dozen mayors and countless government officials and reporters are — invariably — signed “Michael B. Cheney, Civil Servant.”

Every decade and change, a big Mike Cheney story splashes across a San Francisco newspaper. In 1988, a *San Francisco Examiner* piece titled “Pit Bull” Hounds Muni Management” was illustrated via a bus sporting Cujo fangs. Ten years later, an *Examiner* article called “The Man Who Would Be Muni King” — in which Cheney held forth on how he’d fix the ailing system — was knocked off the front page of the paper’s later editions when an N-Judah train rumbled between Embarcadero and Van Ness stations without a driver.

Cheney’s drive to mend all he surveys has led to no small amount of personal destruction. But, from this place, he recently conjured the greatest repair job of his life: Inspired by the towering America’s Cup yachts gliding across the bay, he was struck with the concept of a wind energy system he has since christened the “SailWing.” There’s no limit to what this could fix, Cheney thinks: After that last windmill is yanked out — in goes a SailWing. “There you go, dude! That’s how you start your story.”

Maybe the next Mike Cheney story, circa 2028, will begin like that. But not this one.

This one starts here: In, on, or under a bus — which is where you’d find Cheney on most days going back to 1979. And that’s where, perhaps 20 years back, a stranger sought him out. Cheney, to this day, has no idea who that man was. But this fellow mechanic knew him: Cheney was the whistleblower; the guy who’d call in the press — or the feds. The chronic, throbbing pain in Muni management’s ass.

The stranger had a problem. The hulking cranes used to hoist Muni vehicles in his repair facility were decrepit and in dire need of replacement. Could Cheney take a look at them? Careful to follow Muni protocol, Cheney ambled over to his colleague’s shop — but took care not to set foot within. “Whaddya want me to do, dude?” he recalls asking from the street.

>> p14

"You've already done it," Cheney was told. "You see those guys over there? Those are the bosses. They see me talking to you, they know what we're talking about — *and they know who you are.*"

The stranger later called Cheney to inform him the cranes had been replaced. The two have never spoken since.

San Francisco, where Cheney was born and raised, is an increasingly ephemeral town. People come and go. City workers and the inhabitants who depend upon their services are a rotating cast, but city institutions are permanent.

This remains a city in which good intentions are valued more than results. Addressing problems via the tried and true "put it off, put it off, blow it off" method is easier than ever in a society where everyone has the technological wherewithal to complain instantaneously, but little time or inclination to do more.

The dysfunctionality of our transit system is, ever increasingly, assumed to be its natural state. Complaining about Muni is, for San Franciscans, the closest thing we have to a uniting, even sovereign force.

Cheney wants no part of this. Every time he's ripped Muni, called in the press, or filed a report with the FBI or other federal agencies — and he's gone to the feds on at least half a dozen occasions in his estimation — Cheney didn't just point out a problem. He proposed solutions. Complaints are cheap. Fixes have value. And Cheney is hard-wired to fix. But also to fight.

"I see these things," he says, a succession of Muni battles playing on a loop in his mind's eye, "and I just can't help myself."

And he hasn't helped himself. Muni passengers able to tweet #MuniFail on a train without doors randomly popping open in the rain, brake lines failing, or a hefty chunk of their fare dollars being wasted via inefficiencies or funneled into the pockets of middle managers on overtime have benefited from Cheney's efforts. He has not.

"Here's a mechanic trying to tell managers how to run their business. And they resent that," says Jack Blanchfield, Muni's former general superintendent of diesel maintenance — and one of those managers.

Blanchfield sees Cheney as someone who



1983

Mike Cheney buttonholes former U.S. Sen. S.I. Hikakawa, convincing him to join mechanics in a City Hall demonstration calling for more training and better equipment. Six months later, an outside consultant rips Muni, suggesting many of the same fixes.

has bettered passengers' lives: "There are a lot of improvements directly related to him." Intriguingly, one of those improvements was Cheney's yearslong drive to clean up Muni's overtime practices which exposed, among other things, that Blanchfield's overtime haul put his income on par with Muni's then-general manager.

Not everyone takes kindly to that sort of thing: "Mike had a lot of real good ideas," Blanchfield continues, "but if you don't get along with everybody in meetings, they take away your chair and you're not invited no more."

And that's why Cheney went to the press or the law, or wielded that possibility like a cudgel, when Muni spent hundreds of thousands of dollars purchasing wheelchair lift equipment its own workers could have crafted for pennies on the dollar; crippled service by warehousing buses with minor deficiencies for months on end; gamed vehicle safety inspections; or left functioning cameras on the shelves while broken ones missed beatings, robberies, or people on the tracks.

Three decades of being the ultimate Muni kvetch led to repercussions both on and off the job. The pugnacity and single-mindedness necessary to confront a vast bureaucracy content with the status quo is not something that switches off at shift's end. The same personal attributes that have allowed Cheney to, repeatedly, undo Muni's system have also undone him outside of it. "There's a thread of sorrow woven through the fabric of Mike's makeup," says Jan Schnurr, his former wife of 24 years. "But he

Mike Cheney hopes his wind energy device inaugurates "a new age of sail."

1992

1985-88

Three years of Cheney agitation regarding overtime abuse results in a criminal probe, multiple city audits, and a 1988 overtime ordinance.

had to have this kind of life."

Mike Cheney wouldn't stand out on one of the buses he keeps running. He's got the build and lumbering gait of a man who has spent a career hoisting heavy objects, with bright eyes that light up behind owlsh glasses. He now serves as a diesel trainer after his back gave out for good last year, curtailing his career as a heavy-duty mechanic. Cheney lives alone in a small but pristine Richmond District apartment an 18-minute bus trip from his boyhood home. But, at long last, he's a happy man. Because, this time, he's figured out how to fix *everything*.

Gorgeous, astoundingly detailed pencil sketches of men and machines are scattered throughout Cheney's apartment. Cheney's decision to follow his father and grandfather into the mechanical vocation was cemented only after his loss of not one but two major artistic opportunities via presidential actions: An Olympic coloring book was nixed after Jimmy Carter boycotted the Moscow Games. A stamp commemorating the work of air traffic controllers crashed and burned after Ronald Reagan fired them en masse. (Some powerful bureaucracies you can fight, and some you can't). But, glancing at the images Cheney created, his art has most certainly imitated his life.

"The best things Mike drew were always black and white. He struggles with color," says Cheney's older brother, Bob. "And I felt that was part of his personality as well. He sees things as one way or the other — there's not a lot of subtlety with him. If you're going to take on the bureaucracy, that's what gives you the strength to keep fighting. But..." Bob's voice trails off, and he takes a deep breath. "It can make him challenging."

Challenges abound. In his early days at Muni, Cheney was diagnosed with manic depression. For his family, this explained a lot: "With his predisposition to do things right, it made it even more clear for Mike what needed to be done," recalls Bob. "Even if it wasn't so clear for everyone else."

Cheney's father, David, was blunter back then, quipping, "Now we know what's wrong with him."

But that's not true. The manic depression helps to explain Cheney's endless reserves of energy and pit bull tenacity. But it doesn't account for what he did with them: his overriding need to fix everything. "Mike wants to put things in order because everything was out of order," says his younger sister, Deborah May. "There was too much we couldn't do. There was too much we couldn't fix."

Childhood effectively ended at age 7 for Cheney. His mother, Barbara, was diagnosed

with multiple sclerosis, and the Cheney home soon became a de facto hospital. Gone were the idyllic San Francisco memories of romping through the park or trick-or-treating at Willie Mays' house and being handed a tiny, autographed bat. By the time Cheney was a teenager, the family was bankrupt, had lost its home, and Barbara was in a real hospital — immobile and unable to speak, she was relegated to Laguna Honda as a ward of the state. Cheney took the 10-Monterey bus to see her on Mondays, Wednesdays, and Fridays.

Cheney's father then divorced the mother of his five children, and married a woman he'd been seeing on the side, who had four kids of her own. They had two more children, which brought the grand total to 11. Barbara Cheney continued to wither in San Francisco's hospital of last resort. In 1972, Mike returned home from Navy boot camp to see her for the last time: "Tubes were coming in, tubes were coming out. One blink was yes, two blinks was no." Forty years later, he is still shattered by the memory: "I watched my mother completely waste away. And if you don't learn something from that, you are a fool."

What Cheney learned is that no one could do anything worse to him than what he'd already experienced. "Mike couldn't fix mom," recalls Bob. "So he was going to fix something else." And this he did — to the chagrin of a legion of Muni managers.

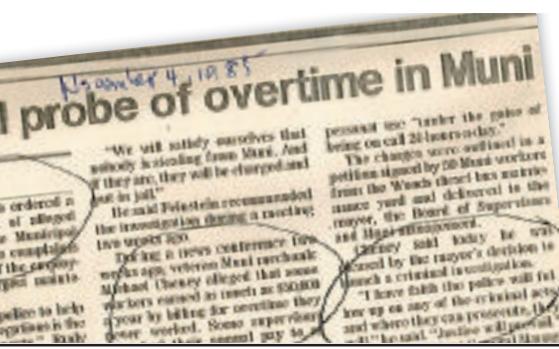
Cheney taps the brake and slows to a stop like every other driver trapped behind the No. 28 bus on 19th Avenue. There's no hurry, but he's irritated nevertheless. That bus would be moving faster, damn it, if only Muni's powers-that-be would listen to him.

For decades, Cheney has been preaching the "skip-stop method": a system in which an "A" bus or train picks up and drops off passengers at every other stop and a "B" vehicle serves the others. This practice has reduced travel times and increased carrying capacities worldwide while reducing wear

1995

Cheney and a team of mechanics locate and fix a flaw that caused rear bus doors to pop open. A trough-like device is devised to divert rainwater from electronics. This problem had beguiled Muni for around a decade; Cheney's team spent a day identifying the problem and brainstorming a repair.





1995

Mayoral candidate Willie Brown uses Cheney's data to charge Mayor Frank Jordan with allowing Muni diesel service to deteriorate in hopes of pushing a privatization measure. Jordan's camp denies this motive — but doesn't deny any of Cheney's findings.

and tear on vehicles no longer required to stop and start as often ("It's inertia, dude!"). Cheney laid out his case for skip-stopping "with the precision of an engineering professor" in that '98 article.

A long, straight, flat route like the 28 would be perfect for skip-stopping, and would make the perfect test case. But it's never happened. "And why won't they do it?" Cheney asks, his voice rising and leaving little time for an answer to this question. "Because it'd work!"

"You take the bumpers out of a pinball machine, the ball gets to the bottom faster, right? It's just physics, dude!" He's yelling now. "You see that bus? There's people hanging out the windows. Because they're stopping at every stop! You don't need to stop at every stop!" Why must it fall upon him to point out the obvious, again and again and again? "I'm just a fucking mechanic!" he cries.

Cheney takes a deep breath and shakes his head. The 28 moves forward and so does he. Slowly. "I'm right. They're wrong. It's just that simple." But little in the realm of Muni politics is ever simple.

The files of internal Muni documents and myriad newspaper articles Cheney fastidiously maintains is several feet thick. Today's readers might bog down while wading into his countless campaigns to ensure safety and efficiency on vehicles that long ago aged out of the system. But those battles were, most assuredly, written up, day after day and year after year, for the newspaper readers of the time. It affected their lives — and, in some cases, still affects yours.

Cheney's public campaign to curtail overtime abuses sparked a criminal probe. But that inquiry ran aground in 1985, when investigators noted that their methods couldn't ensnare time-card cheats colluding with supervisors. This was the exact scenario Cheney warned of.

After a contentious year of scratching and clawing, Cheney unearthed handwritten foreman logs (Cheney's Muni colleagues often use him as a conduit for passing along

information while keeping themselves insulated from the blowback of publicly doing so). These ledgers revealed favored Muni supervisors were bagging up to \$6,000 in monthly overtime (around \$13,000 in 2013 dollars).

Fast-forwarding through another vitriolic year, Cheney's painstakingly detailed communiques to the press and Board of Supervisors ("Michael B. Cheney, Civil Servant") led to damning audits of first Muni and then the entire city. One agonizing year hence, in 1988, Cheney helped Board of Supervisors President Wendy Nelder draft a citywide overtime law. "Mike came into my office a lot. He was very serious; I don't remember him smiling a lot," recalls Nelder. "If the government exists to serve the people, you'd hope to have a Mike Cheney in every department." She laughs. "He would make a good Muni king."

But no one is offering up any thrones. And this story doesn't exactly end happily ever after.

Nelder's overtime law was, within two decades, utterly ignored. And yet, coming in an era when city employees could jack up their pensions via overtime pay, it potentially saved the city millions. Considering the long-term, ongoing nature of pension payments, it may yet.

For Cheney, it was a strange and terrible time. In the midst of his overtime abuse crusade, superiors hit him with three pages of misconduct violations, the most damning of which was an accusation he'd threatened to harm Mayor Dianne Feinstein — a charge he denies to this day: "They were painting me as a Dan White."

It was effective: "My colleagues would say, 'What's with you? This guy's a troublemaker. Why are you listening to this mechanic instead of the people who are hired with great salaries for their expertise in transit?'" recalls former Supervisor Jim Gonzalez.

Gonzalez has no regrets about trusting Cheney over Muni higher-ups. But, using diplomatic phrasings Cheney

>> p16

1998

Cheney blows the whistle on a "shell game" to deceive the CHP inspectors overseeing diesel buses. He also did this in 1989, handing the press an internal memo listing 10 buses being held for the "random" CHP fleet test, which concluded "please remove 'Hold for CHP' stickers before inspection."

2009

Cheney leaks to the press that 11-year-old Hatim Mansori was stabbed in an unprovoked attack on the 49-Mission, and that the bus's cameras were not functioning at the time. Bobby Brown was eventually arrested and charged with this attack, and four other Muni stabbings. He remains incarcerated in a mental institution.



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WANGECHI MUTU, "KIBABA ORIGINAL" FROM THE KIBABA SERIES, 2012, MIXED MEDIA, COURTESY SUSANNE VIELMETTER LOS ANGELES PROJECTS; PHOTO: ROBERT WEDEMEYER

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Mr. Fix-It from p15

never could, the former supervisor notes that Muni bosses' disparagement — and Cheney's utter inability to adopt "the subtle, poised monotone of a transit official" — had their effect on other city politicos.

On the work floor, Cheney encountered fellow mechanics who were none too pleased he was unraveling their lucrative overtime game. There were direct threats. Others were indirect.

One day, on Alemany Boulevard, the chain in Cheney's motorcycle inexplicably slipped, causing him to lose power and coast to a stop. Upon further inspection, he discovered a washer had failed. But it didn't fail in an entirely conventional manner. It had, somehow, come undone and was rattling around alongside its securing bolt — which had come undone as well. The chain could have just as easily locked up instead of merely slipping — which would have stopped the bike as abruptly as slamming into a wall.

Asked what kind of knowledge it would take to tamper with the motorcycle, Cheney offers a wan smile: "You'd have to be a mechanic."

What Cheney uncovered needed to be uncovered and needed to be addressed," then-Muni general Manager William Stead told the *Examiner* in 1988 about rampant overtime abuse. "He's very bright and has some real good ideas — it's just that most of them can't be absorbed into the system because they hit like hand grenades."

Stead took exception to Cheney's public accusations of extortion. Yet, within that '88 article, he admitted offering Cheney the option of being brought up on character-tarnishing charges or having them dropped and accepting a higher-paying job — on the condition of press silence.

"Muni needs people like him. But a family unit and everyone around you is not one big Muni," says Michelle Cheney, Mike's youngest daughter. "If you're always on the lookout

for flaws, you will find them. But people get tired of that. And they don't stick around."

Mike Cheney has spent his life repairing gears, but his personality has none. He runs at one speed. Schnurr, his erstwhile wife of 24 years, thinks of him whenever she reads their youngest grandchild *The Little Engine That Could*. "Mike isn't going to stop for anything," she says. But then she stops smiling. That's the problem: He isn't going to stop for anything — or anyone. "Mike was always right about Muni. But people don't like to be fixed. I don't know if he realizes that."

He does. He realizes what he's doing. But Cheney — twice divorced and separated from the third future former Mrs. Cheney — can't help himself. He isn't going to stop. He simply doesn't know how.

"I understand I'm unrelenting. Having the manic depressive disorder and doing the work I do, I know I wear on people. I don't blame them!" he says.

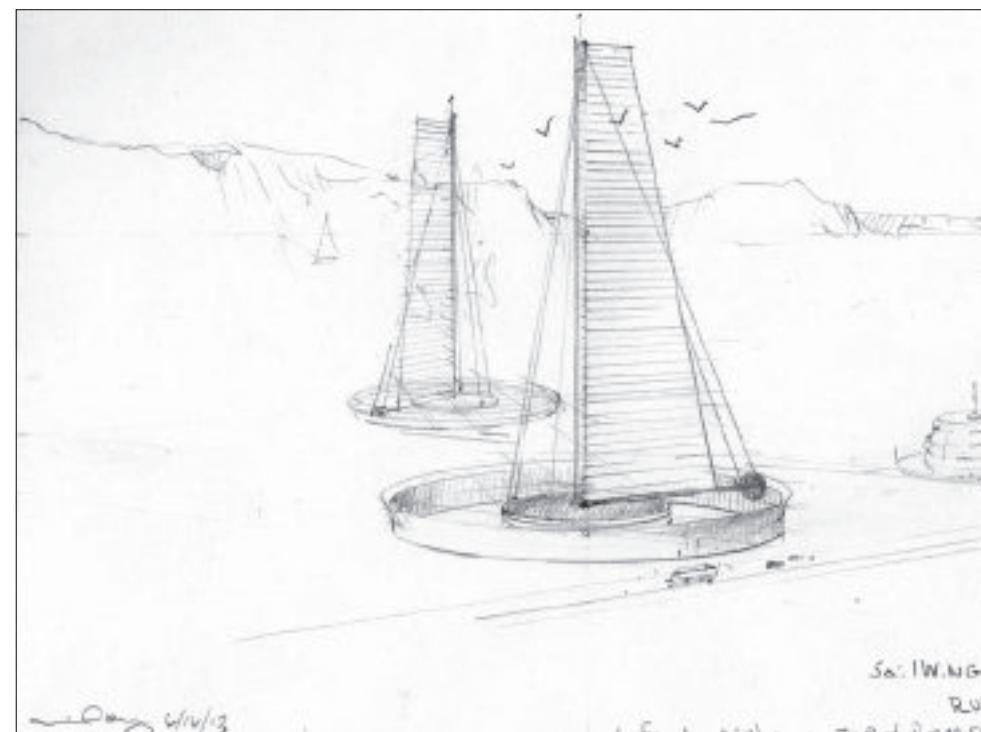
"Sometimes I'm difficult to be with when I'm alone."

Mike Cheney sits at the handcrafted drafting table where his abortive coloring book and air traffic controller stamps first took shape. He gazes out his window as the sun dips lazily behind the wooded hills of the Presidio and the Golden Gate Bridge. For any San Franciscan born or made, it's hard to imagine a better view. And, for Cheney, it's hard to imagine a better place. "This ain't a bad way to live," he says. "I am exactly where I want to be right now."

And that's because of the latest item created on that drafting table.

Watching Cheney explain the SailWing to engineers, newspaper photographers, or random folks at the cafe who profess a fondness for sailing is a bit like watching a foreigner asking for directions. If Cheney's conversation partner isn't conversant in mechanical and nautical terms, he does what many people do when confronted with a language barrier — talk louder.

During a recent conversation with an



engineer fluent in both tongues, however, the conversation didn't get louder, but faster. Terms the non-mechanically inclined only hear on *Car Talk* — "solenoids!" "torque converters!" — spun out of a back-and-forth exchange that soon reached the velocity of screwball comedy pitter-patter. And then, a pregnant pause: The engineer exclaimed, "It's an engine!"

And Cheney just melted.

Cheney likes to quip that he's devised an internal combustion engine sans the internal combustion. But, at first glance, it looks exactly like the gargantuan fixed "sail wings" protruding from the AC72 America's Cup yachts flitting about San Francisco Bay. Except instead of being mounted to a boat of questionable seaworthiness, the SailWing Engine will connect to a series of unseen gears which, in turn, "will generate hydraulic power like gangbusters." Taking a break from a highly technical explanation, Cheney adds that "hydraulic power kicks ass."

Imagine a landscape of 100-foot-tall SailWing Engines swinging rhythmically in a horizontal back-and-forth resembling the beauty queen wave. Beneath each, a series of gears force synthetic oil through an ever-shrinking series of portals. This is a "positive displacement pump," and it generates incredible amounts of hydraulic pressure. This, in turn, could be converted into electrical power by turning generators akin to those at a hydraulic dam. Or you could use the hydraulic pressure to pump water and then you could spin generators with that. Possibilities abound; port a series of SailWings to a generator — "or even a dynamo!" — and "you could fire them off like pistons in an engine — boom, boom, boom!"

While the gears whir below ground, what you'll see on terra firma is the SailWing turning perhaps 180 degrees

Cheney's own illustration of how SailWing Engines may be employed. The big rig at the base of the nearest SailWing puts their size in context.



before shutters resembling the slats on venetian blinds open up, "de-winding" the metallic sail. The device will disengage from the gears, allowing the SailWing to spin back to its initial position. The gears will be engaged once again, initiating another "power stroke." Cheney likens the process to an oar powering through the water, then "disengaging" and being returned for another stroke.

The vision of rolling hillsides dotted with hulking, louvered metallic sails oscillating hither and yon in the breeze is an exotic one. But every system mentioned above — and many more that were excluded in the name of expediency — are already employed in cars or even bikes. (There's even a shutter system in the grill of the 2013 Dodge Dart.) Paraphrasing Archimedes, Cheney says that "if you give me a lever large enough, I can lift the world." He pauses. "This is a pretty big lever."

It's a lever that Cheney thinks could deliver untold amounts of truly renewable power on a level windmills can't touch — while not doubling as an open-air abattoir for birds and bats as windmills do. At long last, Mike Cheney feels he can lift the world.

When Mike Cheney was 16 years old, Lincoln High School science teacher Blair Oram's classroom was his refuge; it was a retreat from both a broken home and the persistent lunchtime riots that broke out in the cafeteria. In 1969, Oram selected Cheney as one of just two students from California to attend the Thomas Alva Edison Foundation's 90th anniversary fete for the incandescent light bulb. "Mike had a brain that was always thinking of things to invent," recalls Oram. "I valued him."

It was a life-altering trip: The crème of the nation's high-school students were informed that the world's continued reckless and polluting energy consumption would doom us all, and, perhaps, the tipping point had come and gone ("End of the world shit, dude!"). It would fall on another generation — perhaps one of those 100 students and teachers — to solve this problem.

"I've got too much to do," affirms Cheney. "There isn't enough time in a lifetime to get done what I want to get done." But that 16-year-old is now 61. Immortality is a temporary condition; so if Oracle CEO and yachting billionaire Larry Ellison (whom Cheney refers to, respectfully, as "Mr. Ellison") wants to get involved with the device his America's Cup boats inspired, odds are he won't have to drive too hard a bargain. Dan Fisher, a fellow Muni mechanic and hydraulics maven Cheney has brought in as a partner, notes that "it'd be nice to get a little check. But we have jobs. We're not starving artists." Cheney is blunter: He doesn't give a damn about making any money.

"I have not applied for a foreign patent. I hope they steal it. I hope they build them all over China," he says. Domestically, he reveals, he's already thought of four easy ways to break his patent. "This doesn't belong to me. It belongs to the planet. To the people."

"Maybe it'll take 40 years — but I've started the discussion." He smiles. "The equation is on the blackboard."

And that's how this story ends, dude.

E-mail Joe.Eskanazi@SFWeekly.com

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LIVE NATION

FRIDAY

PAGE 18

Just every kind of dancing and exotic movement.



FRIDAY

PAGE 20

Artists imagine your literary favorites for you.



WEDNESDAY

PAGE 24

These men have a song in their hearts.



NIGHT + DAY

WEEK OF JUNE 20 - JUNE 26, 2013 [WWW.SFWEEKLY.COM/CALENDAR](http://www.sfwEEKLY.com/CALENDAR)

THU 6/20

▼ FILM FESTIVALS

MOVIE MAN-CHILD

In the prologue of the documentary *Big Joy: The Adventures of James Broughton*, a voice approximating that of the eponymous ecstatic trickster recounts his boyhood visitation from an angel, imparting intuition, articulation, and merriment, by which the poetics of life-celebration are made. "If I followed the game sharply enough," he recalls, "I could be a useful spokesman for Big Joy." Well, it worked. As a San Francisco poet and filmmaker, Broughton became a movie man-child in the best possible way modeling what's described in this spirited portrait as "a golden secret of West Coast Bohemia" by one well-known rememberer, and "a pure kind of California magic" by another. *Big Joy* is but one offering at this year's **Frameline**, still Earth's largest queer cinema showcase, whose dozens of other films range in scope from all the latest James Franco experiments to the long-anticipated movie of Michelle Tea's book *Valencia* — itself a festival-mosaic of sorts, with 21 different filmmakers participating. But the spirit of Broughton seems to preside over it all, like an affirming experimental angel. When in doubt, he once said, twirl.

Frameline 37 runs June 20-30 at multiple venues in S.F. and Berkeley. Tickets are \$8-\$12. Call 703-8655 or visit frameline.org. **JONATHAN KIEFER**

▼ LIT

SPORT-FUCKING FOR THE BOOKISH

With the local Write Club chapter thriving after 20 of its monthly third Tuesday shows at the Make-Out Room, hosts Casey Childers and Steven Westdahl have partnered with the Booksmith to create a "competitive erotic fanfiction contest" called **Shipwreck**. Here's the idea: "Six writers tear apart one great book, one great character at a time, in service of the transcendent and the profane (and also laughs)." The possibilities for this show are endless: Writers can take characters out of their worlds and give them an entirely different story; they even can change plotlines. Even without such a

GETTING ALONG SWIMMINGLY
"Aquaporko!"
at **Frameline 37**,
June 20-30

liberating pretext, Nate Waggoner and Sarah Griffin — two of the first show's contestants — consistently disturb their audiences with humor and fantastic twists of the possible. All stories will be recited by Westdahl, who has a booming, theatrical voice, in order to "preserve the majesty of the written work" and also to ensure the audience, when voting, considers only the merits of each work (and not the authors). The winning writer gets to choose the next book. So if you get on board, prepare to go down.

Shipwreck starts at 7:30 p.m. at the Booksmith, 1644 Haight St., S.F. \$10; call 863-8888 or visit booksmith.com/event/shipwreck. **EVAN KARP**

▼ DANCE

PLEASURES OF THE FLESH

Transgender choreographer Sean Dorsey, feted earlier this year for the return of his award-winning program *Secret History of Love*, and whose leaping figure now adorns Market Street bus shelters, shares the love with other out-and-proud ensembles and solo artists in the 12th annual **Fresh Meat Fes-**

tival of Transgender and Queer Performance.

Featuring 10 acts by LGBT performers, including hip-hop choreographer Allan Frias' *Mind Over Matter* and the variously abled dancers of AXIS Dance Company (both of *So You Think You Can Dance* fame), as well as Appalachian cloggers, taiko drummers, bomba dancers, humorists, musicians, poets, and Dorsey's own modern dance company, the Fresh Meat Festival bends genres and genders in a highly anticipated, packed evening. Each night finishes with an after-party with DJ Miz Rowdy, dancing, drinking, and a photobooth. Come to watch, stay to be seen.

The Fresh Meat Festival starts at 8 p.m. and runs June 20-22 at Z Space, 450 Florida St., S.F. Tickets are \$15-\$25; visit freshmeatfestival.bpt.me. **IRENE HSIAO**

SUN 6/23

▼ LIT

YOU DON'T LOOK
A DAY OVER IMMORTAL

For a great American bookstore, 60 seems

young. Like: Oh, is that all? We've sorta started thinking City Lights, that shining beacon of the Broadway-Columbus crossroads, first turned on by poet-publisher-wizard Lawrence Ferlinghetti in 1953, actually had been here forever. It may yet be. It should be. Of course, there has been deliberation about how best to continue, and some enjoyable irony in the idea of this institution, once a vanguard outpost, now seeming like some sort of chic retro throwback and world-famous bookhound mecca besides. But City Lights endures on principle: Literature not as a product but as a way. Which should make for one hell of a 60th birthday party as the store becomes an open house this afternoon, spilling over with readings, live music, archival footage, enlightened reminiscence, and all manner of birthday felicitations. Here's ours, old friend: You don't look a day over immortal.

The **City Lights 60th Birthday** celebration runs 2-5 p.m. at City Lights, 261 Columbus Ave., S.F. Admission is free. Call 362-8193 or visit citylights.com. **JONATHAN KIEFER**

▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfgate.com), fax (777-1839), or mail (225 Bush St. 17th Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

IAM Gallery. *Vogue TDK: How We Do:* Solo show of spray-painted canvases depicting iconic images of urban street life. Tuesdays-Saturdays. Continues through June 29. 1000 Howard St., S.F., 861-5089, www.iamsf.com.

472 Gallery. *#BWSANFRANCISCO:* Group show of local Instamatic pix. Mondays-Fridays, 11 a.m.-7 p.m. Continues through July 4. 472 Jackson St., S.F., 322-0445, www.472gallery.com.

4x5 Gallery. *Bay Bridge Juried Photo Exhibition:* Group show in honor of the Bay Bridge's 75th anniversary, including shots by the official photographers of the Bay Lights project, Lucas Saugen. Through July 21, 12-6 p.m. free. 442 Haight St., S.F., www.4x5galleries.com.

Andrea Schwartz Gallery. *Donald Bradford: Love & War:* New figurative paintings inspired by love, weddings, and marriage — both "traditional" and otherwise. Mondays-Saturdays. Continues through July 26. free. 545 4th St., S.F., 495-2090, www.assgallery.com.

ArtZone 461 Gallery. *Parallel Universes:* Two-person show of abstract works by Miranda Putman and Randy Beckelheimer. Starting June 22. Wednesdays-Sundays, 12-6 p.m. Continues through July 21. free. 461 Valencia, S.F., 441-8680, www.artzone461.com.

Bayview/Anna E. Walden Branch Library. *Bayview's Historical Footprints: Redux:* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., S.F., 355-5757, www.sfpl.org.

Center for Sex & Culture. *The Fair Oaks Project: Photographs by Frank Mellen:* Gary Freeman curates this collection of enlarged Polaroids portraying daily life at the Fair Oaks Hotel, a gay bathhouse operating in San Francisco from 1977-'79. Through June 30. 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Crown Point Press. *Summer Choices: A Group Exhibition:* Mondays-Saturdays. Continues through Aug. 31. **Robert Bechtle: New Monotypes:** Mondays-Saturdays. Continues through Aug. 31. 20 Hawthorne, S.F., 974-6273, www.crownpoint.com.

Electric Works. *Robert Minervini: After Glow - As the Wick Burns:* Traditional floral still lifes collide with modern society in this series of ecologically inspired paintings. Tuesdays-Saturdays. Continues through June 29. 1360 Mission St., S.F., 626-5496, www.sfelectricworks.com.

Etale. *The Fruit That Ate Itself:* Two-person show in a new gallery with new work by Joel Dean and Adrienne Rubenstein. Starting June 21. Fridays, Saturdays. Continues through July 19. 620 Kearny St., S.F., 269-4873, www.etaletc.com.

George Krevsky Fine Art. *Lawrence Ferlinghetti: Future Woman:* Solo show of paintings by the legendary poet and City Lights Books owner. Tuesdays-Saturdays, 11 a.m.-5:30 p.m. Continues through June 29. 77 Geary, S.F., 397-9748, www.georgekrevskygallery.com.

Hostel Gallery. *Rina Banerjee: Tender Mahal - Lifted:* The centerpiece of this India-born artist's show is a giant recreation of the Taj Mahal

rendered in pink plastic. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 13. **Lordy Rodriguez: Code Switch:** New works on paper. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 13. 260 Utah St., S.F., 495-5454, www.hostelgallery.com.

Hyatt Regency San Francisco. *Alcatraz: Life on the Rock:* An exhibit of historical photos, assorted memorabilia, and 3D recreations of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, S.F., 788-1234, www.sanfranciscohyatt.com.

Intersection for the Arts. *Evidence: Artistic Responses to the Drug Cartel Wars:* Miguel A. Aragón, Roberto Gomez Hernandez, Flamma Montezemolo, Ernesto Ortiz, and Gianfranco Rosi & Charles Bowden utilize painting, video, photography, printmaking, and installation to illuminate the vicious underground drug wars raging on both sides of the Mexican-American border. Starting June 21. Tuesdays-Saturdays, 12-6 p.m. Continues through Aug. 31. free. 925 Mission, S.F., 626-2787, www.theintersection.org.

San Francisco Main Library. *Afro-Futurism: Envisioning the Year 2070 and Beyond:* Curator Kheven LaGrone invites viewers to imagine the state of Black consciousness in the decades to come with contributions from James Anderson, Nyame Brown, James M. Kennedy, Danny King, Durrell Mackey, Ajuan Mance, Karen Oyekanmi, Jarrel Phillips, Michael Ross, Malik Seneferu, and Tomye. The exhibit is located in the library's African American Center on the third floor. Through Aug. 1. free. 100 Larkin, S.F., 557-4400, www.sfpl.org.

Market Street Gallery. *Skip Cullen: humility:* Humble wood palettes painted-and-repurposed to become something new. Tuesdays-Saturdays. Continues through June 28. 1554 Market, S.F., 290-1441, www.marketstreetgallery.com.

Mirus Gallery. *Dreamtime: New Surrealism:* Contemporary updates of the Surrealist spirit by Scott Anderson, NoMe Edonna, Joseba Eskubi, Christine Gray, Joe Hengst, Marcus Jansen, Ebenezer Archer Kling, D'Metruis Rice, Kate Shaw, Erling Sjovold, Marlene Steyn, Alex Sturberg, Michael Zansky, and Zio Ziegler. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 20. free. 540 Howard St., S.F., 543-3440, www.mirusgallery.com.

Modern Eden. *Fiction: Second Annual Portrait Invitational:* Group show of paintings inspired by characters from literary fiction. Starting June 22. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 13. free. 403 Francisco St., S.F., 420-2898, www.moderneneden.com.

Multiple San Francisco Locations. *Third Thursdays in Yerba Buena:* A monthly outing in SOMA that includes the Contemporary Jewish Museum, YBCA, UC Berkeley Extension Gallery, Yerba Buena Gar-

dens, select bars and restaurants, and other rotating locales. Third Thursday of every month, 3:30-10 p.m. free. multiple addresses, S.F. **Paul Mahler Gallery.** *Patrick Graham:* Solo exhibition by the influential Irish painter. Through July 7. 3378 Sacramento, S.F., 474-7707, www.paulmahlergallery.com.

RayKo Photo Center. *Henry Horenstein: Honky Tonk - Portraits of Country Music:* B&W documentary photography series chronicling the American traditional country music scene from the 1970s to today. Tuesdays-Sundays. Continues through July 5. **Dimensions:** Group show featuring work by the City College of San Francisco's Photo 130 class. Tuesdays-Sundays. Continues through July 5. 428 Third St., S.F., 495-3773, www.raykophoto.com.

Root Division. *Strange Bedfellows: Collaborative Practice in Queer Art:* Nationally traveling exhibition that presents different strategies for artistic collaboration in the LGBT community. Wednesdays-Saturdays, 2-6 p.m. Continues through June 29. free. 3175 17th St., S.F., 863-7668, www.rootdivision.org.

San Francisco Art Institute. *iOye, Mirá: Reflective Approaches in Contemporary Latin American Video Art:* Group show featuring modern video art from Cuba, Mexico, Argentina, Peru, and Bolivia. Tuesdays-Saturdays. Continues through June 29. 800 Chestnut, S.F., 771-7020, www.sfaia.edu.

SF Camerawork. *Jem Cohen: Museum Pictures:* Photographs taken by the indie filmmaker in Vienna's Kunsthistorisches Art Museum while making his latest movie, *Museum Hours*. Wednesdays-Saturdays, 12-5 p.m. Continues through June 22. 657 Mission, S.F., 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery. *Lure: Bay Area Artists Explore the Sea:* A "water-centric" group show. Tuesdays-Saturdays, 10:30 a.m.-5 p.m. Continues through Aug. 15. free. Fort Mason, Bldg. C, S.F., 441-4777, www.sfmoma.org.

SOMArts Cultural Center. *Zeitgeist:* The Queer Cultural Center's annual group exhibition exploring contemporary trends in LGBT culture. Part of the National Queer Arts Festival. Tuesdays-Saturdays. Continues through June 30. 934 Brannan, S.F., 863-1414, www.somarts.org.

Spare Change Artist Space. *Brooke Westfall: Revised Inheritance:* A series of mixed media works that recreate emotionally resonant family documents and other paper artifacts. Mondays, Fridays, 9 a.m.-5 p.m. Continues through June 28. 465 California St., San Francisco.

UCSF Women's Health Center. *Serenity: Abstract Visions:* A five-floor exhibit featuring serene artworks by Nancy McHone, Pat Koenigsberg, Rochelle Carr, Kathleen Trux, and Eileen P.

Goldenberg to promote the healing power of art. Mondays-Fridays. Continues through July 16. 2356 Sutter St., S.F., 353-2293, www.ucsfhealth.org.

Vessel Gallery. *Landscapes: Near and Afar:* Group show featuring Cheryl Calleri, Donald Fortescue, Luke Heimbigner, Christy Kovacs, Walter James Mansfield, Morgania Moore, Mari Marks, Cyrus Tilton, and Sanjay Vora. Tuesdays-Saturdays. Continues through July 6. 471 25th St., Oakland, 510-893-8800, www.vessel-gallery.com.

BENEFITS

10th Annual San Francisco Bachelor Auction: Fundraiser for the Guardsmen whereat 25 single men auction themselves (plus upscale date packages) to benefit at-risk youth. Wed., June 19, 6:30 p.m., \$35-\$120, sfbachelorauction.com. Ruby Skye, 420 Mason, S.F., 693-0777, www.rubyskye.com.

Aloha by the Bay: Nihonmachi Street Fair fundraiser with music by Raitea Helm, Steven Speniola, and Nathan Aweau. Sat., June 22, 7 p.m., \$20-\$40, www.nihonmachistreetfair.org. Palace of Fine Arts, 3301 Lyon, S.F., 567-6642, www.palaceoffinearts.org.

Angels on the Water: Summer Solstice Celebration & Benefit for Angel Island Conservancy: A sunset cruise (give or take a few potentially inconvenient bog banks) with food bites, wine, raffle, and live jazz by the Jeff Derby Trio. Thu., June 20, 6-8 p.m., \$10-\$100, angelisland.org/getonthboat. Angel Island Tiburon Ferry, 21 Main, Belvedere-Tiburon, 435-2131, www.angelislandferry.com.

Blue Bear School of Music Band Showcases: June 23-26, 7:30 p.m., \$12-\$20, bluebearmusic.org. Cafe Du Nord, 2170 Market, S.F., 861-5016, www.cafedunord.com.

Mount Tam Jam: Mount Tamalpais State Park benefit featuring live music by Galactic, Cake, Taj Mahal Trio, and Danny Click & The Hell Yeahs. Sat., June 22, noon, \$25-\$100, www.tamjam.org. Mountain Theatre - Cushing Memorial Amphitheatre, Mount Tamalpais State Park, Mill Valley, 383-1100.

This Is Dedicated ... Here Now Dance Collective presents a sports-inspired competitive performance series featuring 20-minute "quarters" wherein dancers challenge each other while trying to avoid being called out by a referee. The longer they perform, they more money they earn for local non-profits such as Larkin Street Youth Services, The Vasculitis Foundation, and Friends of Alemany Farm. June 21-22, 8 p.m.; Sun., June 23, 7 p.m., \$15-\$100, herenowdancecollective.com. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

Walk in the Wild: An Epicurean Escapade: The zoo's 21st annual fundraising party features cuisine and drink samples from over 100 restaurants, bakeries, breweries, and wineries, plus live music, aerial tram rides, a walking safari, and — perhaps most important of all — the otter pups Kohana, Hinto, and Shilah. Sat., June 22, 5-10 p.m., \$125-\$300. Oakland Zoo, 9777 Golf Links Road, Oakland, 510-632-9525, www.oaklandzoo.org.

CABARET AND DRAG

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

Christy Cruise: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

Fauxgirls: After the shuttering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), fauxgirls.com. Infusion Lounge, 124 Ellis, S.F., 421-8700, www.infusionlounge.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studs.com.

FRI 6/21

▼ DANCING IN THE STREETS

SECOND LINE, S.F.-STYLE

Part "moving seance" and part love letter, *He Moved Swiftly But Gently Down the Not Too Crowded Street: Ed Mock and Other True Tales in a City That Once Was...* is a fitting tribute to the late choreographer and dancer. Mock's ability to mix tap, jazz, modern, and African dance styles into socially relevant works that faced the complexity of life as a black, gay artist in 1980s San Francisco inspired an entire generation of dancers. Created by former Ed

Mock Dance Company member Amara Tabor-Smith, *Swiftly* begins at the site of Mock's original dance studio on Page Street. But then it travels on foot towards the Mission, stopping at some of the most significant places where Mock performed. The site-specific works tackle questions of legacy, lineage, and collective memory with a cast of more than 35 artists, including Grammy-nominated composer Anthony Brown and Zaccho Dance Theater director Joanna Haigood.

He Moved Swiftly... begins at 3:30 p.m. and runs June 21-23 at 32 Page St., S.F. Admission is free; call 920-9181 or visit dancersgroup.org. DEVIN HOLT



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The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., cookievision.com. The Edge, 4149 18th St., S.F., 863-4027, www.edgesf.com.

Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flint-stone's piano-playing alter ego. Mondays, 9 p.m., free. Martini's, 4 Valencia, S.F., 241-0205, martini's.ypguides.net.

Randy Roberts: Live! Spend a cabaret evening with the celebrity female impersonator. Fridays, Saturdays, 9 p.m.; Tuesdays, 9 p.m. Continues through July 23, \$30. Alcove Theater, 414 Mason, S.F., www.thealcovetheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1727 Market Street, 1727 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsf.com.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, S.F., 395-8595, www.harrydentons.com.

Talent Tuesdays: Tuesdays, midnight. Divas, 1081 Post, S.F., 474-3482, www.divassf.com.

Team Rujubee: Live performance by Raven and Jujubee from *RuPaul's Drag Race*. Sat., June 22, 9 p.m., \$15-\$25, jceventsff.com. The Cafe, 2369 Market, S.F., 621-4434, www.cafesf.com.

This Was Queerlesque! An intergenerational LGBT cabaret show featuring Holiday O'Hara, Isis Starr, The Lady Ms. Vagina Jenkins, Essence Revealed, Rivolta Sata, and Kitty Von Quinn. Fri., June 21, 8 p.m., \$10-\$20. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 29, \$30-\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

COMEDY

Aries Spears: Four nights with the former *MADtv* cast member. June 20-23, \$22.50-\$25. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscopy.com.

Bad Movie Night: House on Haunted Hill: Hosts Jim Fourniadis, Mike Spiegelman, and Tim Kay watch/mock the 1999 Hollywood spookfest about a house, which also happens to be on a hill. (Spoiler alert: It's haunted.) Sun., June 23, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Cobb's Comedy Showcase: Local comedians perform. Wed., June 19, 8 p.m., \$12.50. Cobb's Comedy Club, 915 Columbus, S.F., 928-4320, www.cobbscopy.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., S.F., 387-6343, www.neckofthewoodssf.com.

Comedy Bodega: 99% Gay Comedy Festival - Week 3: With Justin Lucas, Karinda Dobbins, Ronn Vigh, Faith Choice, Yuri Kagan, Marga Gomez, and Jose Castillo. Thu., June 20, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, S.F., 861-3663, www.brainwash.com.

Comedy on the Square: Hysterical Historical San Francisco: Kurt

Weitzmann goes beyond textbook history in this comically skewed recap of San Francisco's past. Starting June 23, Sundays, 7 p.m. Continues through July 28, \$30-\$45, comedyonthesquare.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, S.F., 567-5589.

Comikaze Lounge: Monthly comedy show hosted by Stefani Silverman and Kate Willett. Third Wednesday of every month, 8 p.m., free, comikazelounge.com. Cafe Royale, 800 Post, S.F., 441-4099, www.caferyale-sf.com.

The Cynic Cave: A Hilarious Gay Pride Time: Jessica Sele hosts comedy performances by Solomon Georgio, Karinda Dobbins, Natasha Muse, Micia Mosely, Jenn Dronsky, Curran Agoogo, and Julz Hale Mary. All this — and free Otter Pops, too! Fri., June 21, 8 p.m., \$10, cynicave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

The Cynic Cave: Local comedy showcase every Saturday night (and some other days, too). Hosted by George Chen. Saturdays, 8 p.m., cynicave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Dov Davidoff: Three nights with the New Jersey-bred comedian and host of the Road Dog Podcast. June 20-22, \$16-\$22. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. com. Johnny Foley's Irish House, 243 O'Farrell St., S.F., 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, S.F., 387-6455, www.milkfsf.com.

F!#ing Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedymondays.eventbrite.com. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, S.F., 431-4278, www.harveysf.com.

Jay & Silent Bob's Super Groovy Cartoon Movie: Kevin Smith and Jason Mewes of *Clerks* fame host a screening of their new animated film with a Q&A afterwards. All tickets for the previously scheduled May 2 screening will be honored. Sat., June 22, 8 p.m., \$35-\$55. Warfield Theatre, 982 Market, S.F., 345-0900, www.thewarfieldtheatre.com.

Kris Tinkle: The once-local favorite returns to his old comedy stomping grounds. Tue., June 25, 8 p.m., \$16. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Marga Gomez: Pride Baby: San Francisco's favorite gap-toothed stand-up queen presents a new (and hypothetically even gayer) show, just in time for Pride. Fri., June 21, 8:30 p.m., \$15, margagomez.com. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifesonmars.com. Murphy's Pub, 217 Kearny St., S.F., 693-9588.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

The Purple Onion at Kells: Comedy Bottle: With headliner Ngaio Bealum. June 21-22, 8:30 p.m., \$15. Kells Irish Restaurant & Bar, 530 Jackson, S.F., 955-1916, www.kellsirish.com.

SAT 6/22

▼ BIKE FEST

THE SOUND OF ONE CITY PEDALING

Enjoy the best things about the city on a Saturday afternoon: sustainability, music, and free admission. **The San Francisco Bicycle Music Festival** features an outdoor concert and bike parade, including a performance by Grammy-winning bluegrass outfit Laurie Lewis & the Right Hands — all fueled completely by bike power. Other headliners include Bill McKibben, founder of 350.org (via Skype,

if you can believe it), and Jason Brock from last year's season of *The X-Factor* — remember that guy? In a massive sustainability effort to power the 15 bands performing, the festival features a 14,000-watt PA system powered only by bike pedals, a setup that's earned the title of the world's largest human-powered sound system. It should give a whole new meaning to "pedal to the metal." Just don't forget to BYOB, which you can imagine what that means.

The San Francisco Bicycle Music Festival begins at noon at John F. Kennedy Drive and Stow Lake Drive in Golden Gate Park, S.F. Admission is free; visit bicyclemusicfestival.com. **ALYSSA JAFFER**

530 Jackson, S.F., 955-1916, www.kellsirish.com.

Rory Scovel: Through June 19. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

San Francisco Gay Pride Comedy Show 2013: Hella Gay Comedy proudly presents stand-up routines by Ariel Smith, Carrie Avritt, Rich Hutchison, Kevin Shaller, Karinda Dobbins, Sharon Birzer, Zack Pedersen, Morgan, Rachel Gill, and Tammy Powers, plus host Yuri Kagen. Sun., June 23, 8 p.m., \$10, facebook.com/HellaGayComedyShow. OMG, 43 6th St., S.F., 896-6374, www.clubomgsf.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, S.F., 397-7573, www.punchlinecomedyclub.com.

Shipprov: A Comedy Show: Hosted by Andrew Moore and Justin Gomes. Tuesdays, 9 p.m., facebook.com/SylvanProductions. Dirty Trix Saloon, 408 Clement St., S.F., 515-5222, www.dirtytrix.com.

Stand-Up Comedy Showcase: Three-Year Anniversary: With Danny Dechi and guests. Wed., June 19, 7 p.m., free, dannydechi.com. Bazaar Cafe, 5927 California, S.F., 831-5620, www.bazaarcafe.com.

Throwing Shade Live: In-the-flesh podcast recording with Erin Gibson and Bryan Safi. Mon., June 24, 8 p.m., \$15-\$20, throwingshade.com. Elbo Room, 647 Valencia, S.F., 552-7788, www.elbo.com.

CYCLING

San Francisco Bicycle Music Festival VII: With Laurie Lewis & The Right Hands, John Craigie, Heather Normandale, Cello Joe, and more. Sat., June 22, noon, free, bicyclemusicfestival.com. Golden Gate Park, 38th Ave., S.F., 831-2700, www.golden-gate-park.com.

DANCE - PERFORMANCES

35th Anniversary San Francisco Ethnic Dance Festival: Featuring performances by Ballet Folklorico Mexico Danza, Chinese Performing Arts of America, Diamano Coura West African Dance

FRESH MEAT FESTIVAL 2013: 12th annual transgender/queer performing arts showcase featuring nightly performances by AXIS Dance Company, The Barbary Coast Cloggers, Coyote Grace, Sean Dorsey Dance, Allan Frias & Mind Over Matter, Jodaiko, Las Bomberas de la Bahia, Dana Morris, Amir Rabiyah, Sean Dorsey Dance, and Shawna Virago. June 20-22, 8 p.m., \$15-\$25, freshmeatproductions.org. Z Space Studio, 450 Florida, S.F., 626-0453, www.zspace.org.

Mission in the Mix: Micaya's annual multi-disciplinary show featuring performances by SoulForce Dance Company, Eight Count Dance Company, Hot Kookies, House of Chiefs, The Kathleen's, Platinum, P.O.P., The Satellite Project, Ultimate Alliance, and more. Starting June 21, Fridays, Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through June 30, \$17, micaya.com. Dance Mission Theater, 3316 24th St., S.F., 273-4633, www.dancemission.com.

This Is Dedicated ... Here Now Dance Collective presents a sports-inspired competitive performance series featuring 20-minute "quarters" wherein dancers challenge each other while trying to avoid being called out by a referee. The longer they perform, the more money they earn for local non-profits such as Larkin Street Youth Services, The Vasculitis Foundation, and Friends of Alemany Farm. June 21-22, 8 p.m.; Sun., June 23, 7 p.m., \$15-\$100, herenowdancecollective.com. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

FASHION AND STYLE

DXC/Dunkxchange San Francisco: Sneaker freaks are invited to get some kicks (pun intended) at this shoe and fashion expo featuring live hip-hop by Pac Div. Sun., June 23, 1-6 p.m., \$10-\$20, dunkxchange.com. Cow Palace, 2600 Geneva, Daly City, 404-4111, www.cowpalace.com.

JD. 'Okhai Ojeikere: Sartorial Moments and the Nearness of Yesterday: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Starting June 20, Wednesdays-Sundays. Continues through Sept. 29. Museum of the African Diaspora, 685 Mission, S.F., 358-7200, www.moadsf.org.

FESTIVALS

10th Annual Berkeley World Music Festival: Sat., June 22, noon, free, berkeleyworldmusic.org. People's Park, 2554 Haste, Berkeley, 510-390-0830, www.peoplespark.org.

12th Annual San Francisco Documentary Film Festival: SF Indie's DocFest returns for another year of non-fiction documentaries, cinéma vérité, and short films on topics such as Bettie Page, Burning Man, queer hip-hop, gentrification, public schools, Pussy Riot, the Pirate Bay, disabled athletes, Antarctica, and even The Oh Sees' Petey Dammit. Venues include the Roxie Theater (June 6-20), Balboa Theatre (June 7-9), Aquarius Theatre in Palo Alto (June 9-11), New Parkway Theater in Oakland (June 14-16), and Rio Theatre in Santa Cruz (June 21-23). See the festival website for full schedule lineups, film synopses, program tickets, and more. Through June 23, \$11, sfindie.com. Multiple Bay Area Locations, S.F.

FRI 6/21

▼ ART

YOU'VE READ THE BOOK, NOW SEE THE PAINTINGS

Like forensic artists sketching suspects from victims' statements, 29 painters hope to better capture the essence of literary characters from their author's descriptions in *"Fiction: 2nd Annual Portrait Invitational."* Taking artistic license, tattooist Terry Ribera's scarred but victorious Captain Ahab draws from a scrimshaw pipe, while Brianna Angelakis' dazed and dejected Alice trips under a mushroom, and Mr. Dark from *Something Wicked This Way Comes* reclines, his coun-

tenance nailed by Catherine Moore down to the pale face with its "sun-yellow" eyes set beneath "licorice black" eyebrows. This pantheon of canonical heroes and villains spans the ages, from Lucius of Apuleius' Latinate *The Golden Ass*, to Madison Spencer, the teenage heroine in Chuck Palahniuk's novel *Damned*, both struggling through the underworld, separated by nearly 2,000 years. Men, beasts, or a bit of both, they save the human race in a spacesuit, or take lives one at a time in a Hugo Boss overcoat.

"Fiction: 2nd Annual Portrait Invitational" starts at 6 p.m. and continues through July 13 at Modern Eden Gallery, 403 Francisco St., S.F. Admission is free; call 956-3303 or visit www.moderneden.com.

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Brianna Angelakis

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TUE 6/25

▼ LIT

THE CHIMPANZEE BOOK CLUB OUT OF CAROLINA

Hitting its stride with the monthly **Epicenter** series, which has been bringing two authors together for readings and conversation, Litquake this month presents the awesome Karen Joy Fowler and Dorothy Allison combo: a healthy blend of science fiction, fantasy, and literary fiction with a brutally honest, emotionally powerful anchor. This is a pairing with the potential to go in many directions: Many know Joy Fowler from *The Jane*

Austen Book Club (2004), and the depth implied by the title of her new book alone, *We Are All Completely Beside Ourselves*, suggests a personal breakthrough — even moreso that the book's premise is a girl being birthed with a twin chimpanzee as an experiment in psychology. And it sounds like just the kind of thing Dorothy Allison, the legendary author of *Bastard Out of Carolina* and *Cavedweller*, would have a field day with. Who wouldn't? Science meets the soul.

Litquake's Epicenter starts at 7 p.m. on Tuesday, June 25, at Hotel Rex, 562 Sutter St., S.F. \$5-\$10; call 440-4177 or visit litquake.org. **EVAN KARP**

35th Anniversary San Francisco Ethnic Dance Festival: Featuring performances by Ballet Folklorico Mexico Danza, Chinese Performing Arts of America, Diamano Coura West African Dance Company, Ensohza Minyoshu, Hālau o Keikīlā'i, La Tania Baile Flamenco, OREET, Vishwa Shanti Dance Academy, and Xpressions. Sat., June 22, 2 & 8 p.m.; Sun., June 23, 2 p.m., \$18-\$58, sfethnicdancefestival.com. Yerba Buena Center for the Arts, 701 Mission, S.F. 978-2787, www.ybca.org.

Comedy Bodega: 99% Gay Comedy Festival – Week 3: With Justin Lucas, Karinda Dobbins, Ronn Vigh, Faith Choyn, Yuri Kagan, Marga Gomez, and Jose Castillo. Thu., June 20, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., S.F. 861-5757, www.estanocheclub.com.

Fête de la Musique 2013 San Francisco: Voice of the Muse: With performances by Rue '66, Kiwi Time, Horse Horse Tiger Tiger, Crash Landings, Erich Sylvester, Mangalam Soul Sounds, Sad Tires, Gil Cohen, and many more. Sat., June 22, 2-8 p.m., free, fetedelamusiquesanfrancisco.wordpress.com. Alliance Française, 1345 Bush, S.F. 775-7755, www.afsf.com/index.shtml.

Frameline37: San Francisco International LGBT Film Festival: As one of the world's largest queer cinema showcases, this year's Frameline festival fills its 11-day schedule with dozens of documentaries, dramas, comedies, short films, and more, including several world premieres (like the film adaptation of Michelle Tea's novel *Valencia*, for starters). Screenings held at the Castro Theatre (429 Castro, S.F.), Roxie Theater (3117 16th St., S.F.), Victoria Theatre (2961 16th St., S.F.), and Rialto Cinemas Elmwood (2966 College Ave., Berkeley). June 20-30, \$8-\$15, frameline.org. Multiple Bay Area Locations, S.F.

Fresh Meat Festival 2013: 12th annual transgender/queer performing arts showcase featuring nightly performances by AXIS Dance Company, The Barbary Coast Cloggers, Coyote Grace, Sean Dorsey Dance, Allan Fries & Mind Over Matter, Jodaiko, Las Bomberas de la Bahia, Dana Morrigan, Amir Rabiyah, Sean Dorsey Dance, and Shawna Virago. June 20-22, 8 p.m., \$15-\$25, freshmeatproductions.org. Z Space Studio, 450 Florida, S.F. 626-0453, www.zspace.org.

Monterey Americana Festival – Day 1: With Jason Isbell, Jim Lauderdale, Carrie Rodriguez, Ashley Raines, and Stryder Callison & The Jackwagons. Sat., June 22, 11 a.m.-7 p.m., \$20-\$45 (or \$80 for two-day festival pass), www.montereyamericanafestival.com. Monterey Fairgrounds, 2004 Fairground Road, Monterey, 831-372-5863, www.montereycountyfair.com.

Monterey Americana Festival – Day 2: With Todd Snider, Joe Ely, Midas Whaley, Ray Bertolino, and Victor Krummenacher. Sun., June 23, 11 a.m.-7 p.m., \$20-\$45 (or \$80 for two-day festival pass), www.montereyamericanafestival.com. Monterey Fairgrounds, 2004 Fairground Road, Monterey, 831-372-5863, www.montereycountyfair.com.

National Queer Arts Festival: A gigantic, monthlong cavalcade of arts events and performances — including films, theater, dance, visual art, and more — culminating in the big Pride Parade on Sunday, June 30. Through June 30, queerculturalcenter.org. Multiple San Francisco Locations, multiple addresses, S.F.

San Francisco Bicycle Music Festival VII: With Laurie Lewis & The Right Hands, John Craigie, Heather Normandale, CelloJoe, and more. Sat., June 22, noon, free, bicyclemusicfestival.com. Golden Gate Park, 38th Ave., S.F. 831-2700, www.golden-gate-park.com.

FOOD AND DRINK

18th Hour Café: A changing weekly menu of beer, wine, cheese, and small bites for sale under \$20. Thursdays, 6-10 p.m., \$3-\$16. 18 Reasons, 3674 18th St., S.F. 241-9760, www.18reasons.org.

Alemany Farmers' Market: This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free.

Alemany Farmers Market, 100 Alemany, S.F. 647-9423.

Best of the Best Summer Solstice Party: Uncorked Events' seventh anniversary party featuring 150+ international wine varieties. Thu., June 20, 6-9 p.m., \$39-\$60, uncorkedevents.com. Chambers Eat + Drink, 601 Eddy, S.F. 829-2316, www.chambers-sf.com.

Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. Bottle Cap, 1707 Powell, S.F. 529-2237, www.bottlecaps.com.

Bottomless Mimosa Brunch: Juicy champagne cocktails (and \$5 bloody marys) to soothe your weekend hangover. Saturdays, 10 a.m.-2 p.m. Nickies, 466 Haight, S.F. 255-0300, www.nickies.com.

Brunch with Michael Athans: Sundays, 10 a.m., \$79 (\$45 for kids under 12). Top of the Mark, One Nob Hill, 999 California, S.F. 616-6916, www.intercontinentalmarkhopkins.com.

Fauxgirls: After the shattering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/

cocktail purchase), fauxgirls.com. Infusion Lounge, 124 Ellis, S.F. 421-8700, www.infusionlounge.com.

Ferry Plaza Saturday Farmers' Market: For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, cuesa.org. Ferry Building, 1 Ferry Building, S.F. 983-8000, www.ferrybuildingmarketplace.com.

Fort Mason Center Farmers' Market: Neither rain nor fog deters this weekly market from offering a variety of seasonal California fruits, vegetables, and flowers. Sundays, 9:30 a.m.-1:30 p.m., free, cafarmersmkt.com/fmc.html. Fort Mason, 38 Fort Mason, S.F. 345-7500, www.fortmason.org.

Godzuki Happy Hour: Sushi and booze for all my friends! Wednesdays, 5-8 p.m., free. The Knockout, 3223 Mission, S.F. 550-6994, www.theknockoutsf.com.

Half-Shell Happy Hour: Free oysters (while they last, which ain't long) every Friday evening. Fridays, 5:30 p.m. El Rio, 3158 Mission, S.F. 282-3325, www.elriosf.com.

Heart of the City Farmers' Market: Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, www.hoefarmersmarket.org. United Nations Plaza, Market, S.F. 674-9701.

L'Aventure Languedoc: The Conseil Interprofessionnel des Vins du Languedoc presents a monthlong French wine "adventure" (i.e., tastings and promotional discounts) at numerous restaurants and retail outlets across the city. Visit the website for updates on locations, dates, and details. Through June 30, languedocadventure.com/sanfrancisco2013. Multiple San Francisco Locations, multiple addresses, S.F.

Oakland Interfaith Gospel Choir Concert & Brunch: A morning performance by Terrance Kelly's acclaimed multi-racial singing group, with an optional brunch at Charles Phan's South at SFJAZZ café either before (9:30 a.m.) or after (12:30 p.m.) the show. Sat., June 22, 11 a.m., \$35 (+ \$30 for optional brunch). SFJAZZ Center, 205 Franklin St., S.F., www.sfjazz.org.

Off the Grid: A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5-10 p.m., otgfm.com. Fort Mason, 38 Fort Mason, S.F. 345-7500, www.fortmason.org.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, S.F. 865-5555, www.sfccenter.org.

Somm: Special screenings of the new documentary about the "massively intimidating" Master Sommelier Diploma Exam — with glasses of wine to go with it, naturally. Must be 21+ to attend. Fri., June 21, 4:10, 7:10 & 9:30 p.m., \$9.50-\$11.50 (plus \$2-\$3 booking fees). Sundance Kabuki Cinemas, 1881 Post, S.F., 346-3243, www.sundancecinemas.com/kabuki.html.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.50. Harry Denton's Starlight Room, 450 Powell, S.F., 395-8595, www.harrydenton.com.

Walk in the Wild: An Epicurean Escapade: The zoo's 21st annual fundraising party features cuisine and drink samples from over 100 restaurants, bakeries, breweries, and wineries, plus live music, aerial tram rides, a walking safari, and — perhaps most important of all — the otter pups Kohana, Hinto, and Shilah. Sat., June 22, 5-10 p.m., \$125-\$300. Oakland Zoo, 9777 Golf Links Road, Oakland, S.F. 632-9525, www.oaklandzoo.org.

LGBT EVENTS

Periwinkle Cinema: Rejected!: A dozen "misunderstood masterpieces" of queer short cinema, a number of which didn't make the official cut for a certain major LGBT film festival. Wed., June 19, 8 p.m., \$7, facebook.com/PeriwinkleCinema. Artists' Television Access, 992 Valencia, S.F. 824-3890, www.atasite.org.

BeatBox Country: A new LGBT country-western dance night by the people from Sundance Saloon. Tuesdays, 6:30 p.m., \$6, sundancesaloon.org. BeatBox, 314 11th St., S.F., 500-2675, www.beatboxsf.com.

Blur: Transgender & Gender-Variant Support Group: Thursdays, 6:30 p.m. Dimensions Clinic, 3850 17th St., S.F., 934-7789, dimensionsclinic.org.

The Fairoaks Project: Photographs by Frank Mellen: Gary Freeman curates this collection of enlarged Polaroids portraying daily life at the Fairoaks Hotel, a gay bathhouse operating in San Francisco from 1977-79. Through June 30. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Cocktailage: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, S.F., 252-0306, www.trucksf.com.

Comedy Bodega: 99% Gay Comedy Festival – Week 3: With Justin Lucas, Karinda Dobbins, Ronn Vigh, Faith Choyn, Yuri Kagan, Marga Gomez, and Jose Castillo. Thu., June 20, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., S.F., 861-5757, www.estanocheclub.com.

Christy Cruise: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, S.F., 441-2922, www.auntcharlieslounge.com.

The Cynic Cave: A Hilarious Gay Pride Time: Jessica Sele hosts comedy performances by Solomon Georgio, Karinda Dobbins, Natasha Muse, Micia Moseley, Jenn Dronsky, Curran Agogo, and Julz Hahl Mary. All this — and free Otter Pops, too! Fri., June 21, 8 p.m., \$10, cynicave.com. Lost Weekend Video, 1034 Valencia St., S.F., 643-3373, www.lostweekendvideo.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, S.F. 474-3482, www.divassf.com.

Drink and Be Mary: Gay boys (and friends) enjoy two-for-one drinks every day until 9 p.m. Daily. Q Bar, 456 Castro, S.F. 864-2877, www.qbarsf.com.

Exiles Programs: Discussion group and demonstrations of extreme S/M practices among women. Must be over 18 and identify as female. Third Friday of every month, 8 p.m., \$4-\$10, www.theexiles.org. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Fauxgirls: After the shattering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), fauxgirls.com. Infusion Lounge, 124 Ellis, S.F., 421-8700, www.infusionlounge.com.

Frameline37: San Francisco International LGBT Film Festival: As one of the world's largest queer cinema showcases, this year's Frameline festival fills its 11-day schedule with dozens of documentaries, dramas, comedies, short films, and more, including several world premieres (like the film adaptation of Michelle Tea's novel *Valencia*, for starters). Screenings held at the Castro Theatre (429 Castro, S.F.), Roxie Theater (3117 16th St., S.F.), Victoria Theatre (2961 16th St., S.F.), and Rialto Cinemas Elmwood (2966 College Ave., Berkeley). June 20-30, \$8-\$15, frameline.org. Multiple Bay Area Locations, S.F.

Fresh Meat Festival 2013: 12th annual transgender/queer performing arts showcase featuring nightly performances by AXIS Dance Company, The Barbary Coast Cloggers, Coyote Grace, Sean Dorsey Dance, Allan Fries & Mind Over Matter, Jodaiko, Las Bomberas de la Bahia, Dana Morrigan, Amir Rabiyah, Sean Dorsey Dance, and Shawna Virago. June 20-22, 8 p.m., \$15-\$25, freshmeatproductions.org. Z Space Studio, 450 Florida, S.F. 626-0453, www.zspace.org.

Gay Men's Sketch: Drop-in life drawing. Tuesdays, 6:30 p.m. Mark I. Chester Studio, 1229 Folsom, S.F., 621-6294, markichester.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natomia, S.F., 776-1747, www.boxcartheatre.org.

Honey: Community building group celebrating LBTQQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.



TUE 6/25

▼ MADE-UP SIT-COM HOLIDAYS

CALL IT A RELIGIOUS OBSERVANCE

What's the most celebrated holiday between Father's Day and the Fourth of July? For fans of Comedy Central's absurd sitcom *Workaholics*, it's a special summertime yuletide miracle: **Half Christmas**. Take the day off work, maybe, and pick up a keg of eggnog (a keg-nog), and in the evening put on your best ugly sweater and go to Cobb's for a screening of the as-yet-unaired *Half-Xmas* episode of the show. Fans will be gathering in comedy clubs across the country on that half-holiest of nights

to watch the episode, which will air the next day on Comedy Central, and to compete in crazy games for redonk prizes. There are many other things too: a Half Christmas costume contest and plenty of opportunities for the devoted to make fools out of themselves in the *Workaholics* spirit. (Cast members will not, however, be in attendance.) In the six days leading up to the holiday, fans can visit the *Workaholics* tumblr page to prepare with food and drink recipes, costume and game ideas, and more.

The *Workaholics* Half Christmas Party starts at 7 p.m. at Cobb's Comedy Club, 915 Columbus Ave., S.F. Tickets are free; the doors open at 6 p.m. and the first 400 in line are guaranteed seating. Call 928-4320 or visit cobbscopyclub.com. **EMILIE MUTERT**

WED 6/26

▼ FILMS ABOUT S.F.

AND TO THINK THAT WE SAW IT ON MARKET STREET

From suits in the Financial District to sketchy corners in the Tenderloin and all the way up past the Castro into Twin Peaks, no other street says San Francisco like Market Street. It's been here since before our little fog island was even called San Francisco, and like the city itself, it's always changing. Recent years have seen the addition of thousands of bicyclists and construction of bike lanes to accommodate them. And with the tech boom booming and a new mall on the way, San Francisco's

"grand boulevard" can expect a demographic makeover in the coming years. This fact is not lost on Darryl Jones, who chronicles what was, what is, and what could be, in the film *This is Market Street*. Shot in 2012, *This is Market* lets the street speak for itself through its daily inhabitants. Many of them will be familiar to anyone who lurks on Market regularly: Kenny the Clown, the bucket drummer, and Powell Street's Turf dancers all make an appearance in the trailer. A panel discussion with Jones and members of the SF Planning Department is scheduled after the screening.

This is Market Street screens at 6 p.m. at the San Francisco Public Library Koret Auditorium, 100 Larkin St., S.F. Admission is free; call 431-9255 or visit walksf.org.
DEVIN HOLT

Marga Gomez: Pride Baby: San Francisco's favorite gap-toothed stand-up queen presents a new (and hypothetically even gayer) show, just in time for Pride. Fri., June 21, 8:30 p.m., \$15, margagomez.com. The Marsh Berkeley, 2120 Alston, Berkeley, 510-704-8291, www.themarsh.org.

M.E.E.T.: Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., S.F., 863-6623, www.studsfc.com.

National Queer Arts Festival: A gigantic, monthlong cavalcade of arts events and performances — including films, theater, dance, visual art, and more — culminating in the big Pride Parade on Sunday, June 30. Through June 30, queerculturalcenter.org. Multiple San Francisco Locations, multiple addresses, S.F.

Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. GLBT Historical Society, 657 Mission, S.F., 777-5455, www.glbthistory.org.

Pansy: A new solo play by Evan Johnson that incorporates theater, shadowplay, video, and performance art to create parallels between the queer social scene(s) of the 1990s and today. Post-show discussions will touch upon related subjects like the Shanti Project, Sisters of Perpetual Indulgence, homocore, and more. Fridays, Saturdays, 8 p.m. Continues through June 29, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctc.org.

Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flinstone's piano-playing alter ego. Mondays, 9 p.m., free. Martini's, 4 Valencia, S.F., 241-0205, martinis.ypgurus.net.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, S.F., 865-5555, www.sfc.org.

Strange Bedfellows: Collaborative Practice in Queer Art: Nationally traveling exhibition that presents different strategies for artistic collaboration in the LGBT community. Wednesdays-Saturdays, 2-6 p.m. Continues through June 29, free. Root Division, 3175 17th St., S.F., 863-7668, www.rootdivision.org.

San Francisco Bisexual Discussion Group: A mixed-gender, peer-led support group for bisexuals. Third Friday of every month, \$3-\$5. San Francisco LGBT Community Center, 1800 Market, S.F., 865-5555, www.sfc.org.

San Francisco Gay Pride Comedy Show 2013: Hella Gay Comedy proudly presents stand-up routines by Ariel Smith, Carrie Avritt, Rich Hutchison, Kevin Shaller, Karinda Dobbins, Sharon Birzer, Zack Pedersen, Morgan, Rachel Gill, and Tammy Powers, plus host Yuri Kagen. Sun., June 23, 8 p.m., \$10, facebook.com/HellaGayComedyShow.OMG, 43 6th St., S.F., 896-6374, www.clubomgsf.com.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sfrunrunners.org. Ferry Building, 1 Ferry Building, S.F., 983-8000, www.ferrybuildingmarketplace.com.

Shangri-La: Asian queer dance party. Fourth Saturday of every month, 10 p.m., \$15-\$20 (free before 11 p.m.), shangrilasf.com. The Endup, 401 Sixth St., S.F., 646-0999, www.theendup.com.

Smack Dab: Queer-friendly open mic. Third Wednesday of every month, 7:30 p.m., free. Magnet, 4122 18th St., S.F., 581-1600, www.magnets.org.

Snapshot Poetics Now: Queer Encounters with Allen Ginsberg: A "performance based tour" of the Allen Ginsberg photo exhibit featuring Jewelle Gomez, Richard Meyer, Tirza Latimer, Justin Chin, Jaime Cortez, and D.L. Alvarez. Sun., June 23, 2-5 p.m., free with

museum admission. Contemporary Jewish Museum, 736 Mission, S.F., 655-7800, www.thecjmu.org.

Zeitgeist: The Queer Cultural Center's annual group exhibition exploring contemporary trends in LGBT culture. Part of the National Queer Arts Festival. Tuesdays-Saturdays. Continues through June 30. SOMArts Cultural Center, 934 Brannan, S.F., 863-1414, www.somarts.org.

Sundance Saloon: Gay-friendly country dancing. Thursdays, 6:30 p.m.; Sundays, 5 p.m., \$5, sundancesaloon.org. Space 550, 550 Barneveld, S.F., 550-8286, www.space550.com.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, S.F., 831-6810, www.sfgba.org.

Team Rujubee: Live performance by Raven and Jujubee from *RuPaul's Drag Race*. Sat., June 22, 9 p.m., \$15-\$25, jceventssf.com. The Cafe, 2369 Market, S.F., 621-4434, www.cafesf.com.

This Was Queerlesque!: An intergenerational LGBT cabaret show featuring Holiday O'Hara, Isis Starr, The Lady Ms. Vagina Jenkins, Essence Revealed, Rivolta Sata, and Kitty Von Quim. Fri., June 21, 8 p.m., \$10-\$20. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 29, \$30-\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

Topsy Turvy: A Queer Circus Extravaganza: Featuring acrobats, aerialists, jugglers, and more. Sat., June 22, 2 & 8 p.m., \$8-\$20, facebook.com/topsyturvycircus. Brava Theater Center, 2781 24th St., S.F., 641-7657, www.brava.org.

Transmagic: Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, S.F., 703-6150, www.lyric.org.

LITERARY EVENTS

Bang Out: A Quick and Dirty Reading Series: Writers read thematic new works with curators Amick Boone and Kevin Hobson. Fourth Saturday of every month, 7:30 p.m., free. bangoutsf.com. Make-Out Room, 3225 22nd St., S.F., 647-2884, www.makeoutroom.com.

Canessa Park Reading Series: With poets Jean Day, Richard Lopez, and Steffi Drewe. Fri., June 21, 7:30 p.m., \$6. Canessa Gallery, 708 Montgomery, S.F., 392-1768, www.canessa.org.

City Lights 60th Anniversary: Local authors drop in to do flash readings, videos revisit historical scenes, and the Latin Jazz Youth Ensemble of San Francisco makes some noise in honor of S.F.'s literary landmark. (But what kind of gift do you buy for a bookstore that already has everything?). Sun., June 23, 2-5 p.m., free. City Lights Books, 261 Columbus, S.F., 362-8193, www.citylights.com.

Círculo de Lectores de Literatura en Español: Spanish-language book club. Fourth Tuesday of every month, 7 p.m., free. Modern Times Bookstore, 2919 24th St., S.F., 282-9244, www.moderntimesbookstore.com.

The Epicenter: Karen Joy Fowler: Litquake presents the author of *We Are All Completely Beside Ourselves* in conversation with Dorothy Allison. Tue., June 25, 7 p.m., \$5-\$10 suggested donation, litquake.org. Hotel Rex, 562 Sutter, S.F., 433-4434.

The G.E. Collective: Readings by Alana Siegel, Owen Hill, James Maughn, Dunstan Christopher, Genine Lentine, and Valerie Witte. Wed., June 19, 7:30 p.m., free. Books and Bookshelves, 99 Sanchez, S.F., 621-3761, www.booksandbookshelves.com.

Khaled Hosseini: The author of *The Kite Runner* presents his latest novel, *And the Mountains Echoed*, in conversation with Judson True. Mon., June 24, 7 p.m., \$15-\$40. Jewish Community Center of San Francisco, 3200 California, S.F., 292-1200, www.jccsf.org.

Thank You
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WED 6/26

▼ BURLESQUE

BA-DA-DA-DA-DUM

Get ready for jazzy music, sexy dancing, and spectacular corsets and costumes, because Dita Von Teese is coming to town with her burlesque revue, *Strip Strip Hooray!* The modern-day Queen of Burlesque is known for her dancing prowess, her glamorous 1940s style, and her tiny waist. And the woman knows how to put on a show: You might see her dancing en pointe, splashing around in a clawfoot bathtub, or taking a bath in a giant martini glass on stage (she does a lot of bathing). She's even got a signature cocktail for her tour. You know you want to see her strip (mostly) down live. Here's your chance. She'll be dancing and slowly slinking out of her complicated outfits for the entire audience at the Fillmore, but if you focus your eyes really hard, maybe it'll seem like she's doing it just for you. Squeal!

Dita Von Teese performs at 7:30 p.m. June 26-29 at The Fillmore, 1805 Geary Blvd., S.F. Tickets start at \$52.50. Call 346-6000 or visit strip-striphooray.com. **EMILIE MUTERT**

in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through Oct. 20, \$2-\$7. Conservatory of Flowers, 100 John F Kennedy Drive, S.F., 666-7001, www.conservatoryofflowers.org.

Naturalist 101: Botany Basics: Adults (and/or kids ages 10 and up) learn how to identify different species of flora. Sat., June 22, 10 a.m., \$10-\$15. California Academy of Sciences, 55 Music Concourse, S.F., 379-8000, www.calacademy.org.

Gardens of Alcatraz Tours: Fridays, Sundays, 9:45 a.m., free, alcatrazgardens.org. Alcatraz Island, San Francisco Bay, S.F., 561-4900, www.nps.gov/alcatraz.

Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Continues through June 29, free. Randall Museum, 199 Museum, S.F., 554-9600, www.randallmuseum.org.

National Pollinator Week: To celebrate the birds and bees who help transfer pollen between flowers, the GGP presents a series of nature walks, honey tastings, beehive demonstrations, and more at the California Academy of Sciences, Conservatory of Flowers, and San Francisco Botanical Garden. Through June 23. Golden Gate Park, 38th Ave., S.F., 831-2700, www.golden-gatepark.com.

POETRY AND SPOKEN WORD

16th and Mission Poetry Slam: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, 16thmission.com. 16th St. BART Station, 2000 Mission St., S.F. **Bawdy Slam:** Bawdy Storytelling's uncurated sibling event gives you five minutes to talk filthy and vie for the title of San Francisco's Dirtiest Storyteller. Third Thursday of every month, 8 p.m., \$10 advance, bawdystorytelling.com. Balancoire, 2565 Mission St., S.F., 920-0577, www.balancoiresf.com.

Canessa Park Reading Series: With poets Jean Day, Richard Lopez, and Steffi Drewes. Fri., June 21, 7:30 p.m., \$6. Canessa Gallery, 708 Montgomery, S.F., 392-1768, www.canessa.org.

Holla Back: Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, www.eastsidesartsalliance.com.

The Leslie Scalapino Lecture in 21st Century Poetics: Small Press Traffic hosts a presentation on the late writer Leslie Scalapino by artist Petah Coyne. Sun., June 23, 5 p.m., \$6-\$10, lesiescalapino.com/spt-memorial-lecture. California College of the Arts Timken Hall, 1111 Eighth St., S.F., 703-9500, www.cca.edu.

Lunada Literary Lounge: Season Closer: Featuring Latino spoken word by Los Delicados (Norman Zelaya, Darren J. de Leon, and Paul Flores). Sun., June 23, 7:30 p.m., \$5, facebook.com/LunadaGaleria. Galeria de la Raza, 2857 24th St., S.F., 826-8009, www.galeriadelaaza.org.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free, 3300 Club, 3300 Mission St., S.F., 826-6886, www.3300club.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins \$50. Last Monday of every month, 7 p.m., \$5, porchlightsf.com. Hemlock Tavern, 1131 Polk, S.F., 923-0923, www.hemlocktavern.com.

Snapshot Poetics Now: Queer Encounters with Allen Ginsberg: A "performance based tour" of the Allen Ginsberg photo exhibit featuring Jewelle Gomez, Richard Meyer, Tirza Latimer, Justin Chin, Jaime Cortez, and D.L. Alvarez. Sun., June 23, 2-5 p.m., free with museum admission. Contemporary Jewish Museum, 736 Mission, S.F., 655-7800, www.thejcjm.org.

Thursdays at Readers Poetry Series: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffee shop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, S.F., 724-7512, www.readerscafe.org.

POLITICS

Netroots Nation 2013: Eighth annual conference for progressive activists and grassroots organizers featuring panels, training sessions, film screenings, and keynote speeches by Nancy Pelosi, Barney Frank, Howard Dean, and others. June 20-23, netrootsnation.org. San Jose Convention Center, 150 W. San Carlos St., San Jose, 408-792-4194, www.sjcc.com.

SINGLES EVENTS

10th Annual San Francisco Bachelor Auction: Fundraiser for the Guardsmen whereat 25 single men auction themselves (plus upscale date packages) to benefit at-risk youth. Wed., June 19, 6:30 p.m., \$35-\$120, sfbachelorauction.com. Ruby Skye, 420 Mason, S.F., 693-0777, www.rubyskye.com.

Dating for Nerds: A traditional singles night tweaked to suit brainiacs. Wed., June 19, 7 p.m., \$30, (855) 637-3568, nerdsatheart.com. Sugar Cafe, 679 Sutter, S.F., www.sugarcafesf.com.

TALKS

Ask Dr. Hal: Dr. Howlin' Owl hosts another unpredictable night of variety with John Hell, Sherilyn Connelly, Pete Goldie, Rusty Rebar, and other human oddities. Fri., June 21, 10 p.m., free. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.

Building the World's Largest Telescopes: The Future of Ground-Based Astronomy: Dr. Tom Zobrist discusses the construction of the most monolithic telescopes on Earth. Presented by the San Francisco Amateur Astronomers club. Wed., June 19, 7:30 p.m., free/donation, sfaa-astronomy.org. Randall Museum, 199 Museum, S.F., 554-9600, www.randallmuseum.org.

Dance Discourse Project #15: Street Dance: Samantha Giron moderates a panel discussion with Sergio "PowerSerge" Suarez and New Style Motherlode's Teela Shine Ross about the styles and social potential of street dance. Sat., June 22, 1 p.m., free. CounterPULSE, 1310 Mission, S.F., 626-2060, www.counterpulse.org.

Leslie Scalapino Lecture in 21st Century Poetics: Small Press Traffic hosts a presentation on the late writer Leslie Scalapino by artist Petah Coyne. Sun., June 23, 5 p.m., \$6-\$10, lesiescalapino.com/spt-memorial-lecture. California College of the Arts Timken Hall, 1111 Eighth St., S.F., 703-9500, www.cca.edu.

West Coast Live: Weekly radio show featuring local and touring acts including authors, musicians, and comedians, with host Sedge Thomson. Saturdays, 10 a.m., \$15-\$18, 664-9500, www.wcl.org.

Multiple San Francisco Locations, multiple addresses, San Francisco. **Obscura Society SF: Cabinets of Wonder:** Explore the curious miniature world of the *wunderkammer* with Jim Stewart from San Mateo's arcane Zymoglyphic Museum. Tue., June 25, 7 p.m., \$12, atlasobscura.com/events/obscura-society-sf-cabinets-of-wonder. DNA Lounge, 375 11th St., S.F., 626-1409, www.dnalounge.com. **Stories in the Sand:** Lorri Ungaretti — author of *Stories in the Sand: San Francisco's Sunset District, 1847-1964* — discusses how the Sunset went from sand dunes to Doelger homes. Thu., June 20, 7:30 p.m., free/donation. Randall Museum, 199 Museum, S.F., 554-9600, www.randallmuseum.org.

THEATER

Abigail's Party: Acclaimed British filmmaker Mike Leigh wrote the script for this satire of 1970s suburban England. Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m. Continues through July 6, \$30-\$100. SF Playhouse, 450 Post St., S.F., 677-9596, www.sfplayhouse.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, S.F., 421-4222, www.beachblanketbabylon.com.

Can You Dig It? The '60s - Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Aug. 18, \$15-\$50, themarsh.org. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Darling: A New Musical: ACT's Young Conservatory presents this fresh Jazz Age musical written by Ryan Scott Oliver. Wednesdays-Sundays, 7:30 p.m.; Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through June 29, \$20, act-sf.org/yccshows. Children's Creativity Museum, 221 4th St., S.F., 820-3320, www.creativity.org.

The Divine Sister: Bay Area premiere of Charles Busch's satirical homage to Hollywood nuns. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through June 29, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Earthly: An Ecosex Boot Camp: Beth Stephens and Annie Sprinkle present a world premiere of a new theatrical performance that strives to make environmentalism sexy. Thursdays-Sundays, 8 p.m. Continues through June 23, \$12-\$25. Center for Sex & Culture, 1349 Mission, S.F., 902-2071, www.sexandculture.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natomia, S.F., 776-1747, www.boxcartheatre.org.

Krispy Kritters in the Scarlett Night: Rob Melrose directs the world premiere of this surreal, Beat-inspired work by S.F. playwright Andrew Saito. Thursdays-Sundays. Continues through June 23, \$15-\$50, cuttingball.com. The Cutting Ball Theater, 277 Taylor, S.F., 525-1205, www.cuttingball.com.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7 p.m. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Pansy: A new solo play by Evan Johnson that incorporates theater, shadowplay, video, and performance art to create parallels between the queer social scene(s) of the 1990s and today. Post-show discussions will touch upon related subjects like the Shanti Project, Sisters of Perpetual Indulgence, homocore, and more. Fridays, Saturdays, 8 p.m. Continues through June 29, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, S.F., 861-8972, www.nctcsf.org.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, S.F., 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., S.F., 371-9705, https://www.facebook.com/1760MarketStreet.

Short Stock: An Evening of Short Original Plays: Featuring *Where You Gonna Run To?* by Alandra Hileman, *Olallieberry* by Mario el Caponi Mendoza, *The Bone Tree* by Alex Peri, and *La Maison Goulart* by Jesse Brownstein. Thursdays-Saturdays, 8 p.m.; Sun., June 23, 2 p.m. Continues through June 23, \$13, 99stockproductions.org. Stage Werx 446, 446 Valencia St., S.F., www.stagewerx.org.

Steve Seabrook: Better Than You: A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Theater, 1062 Valencia St., S.F., 826-5750, www.themarsh.org.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical: Revival of the 1971 drag extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 29, \$30-\$35. The Hypnodrome, 575 10th St., S.F., 377-4202, www.thrillpeddlers.com.

Twilight Zone Live: Season X: Even a cursed supernatural fate can be fun when local talents turn Rod Serling's twisty black-and-white TV show into colorful stage productions. Fridays, Saturdays. Continues through July 27, \$20, t2t0.eventbrite.com. Dark Room Theater, 2263 Mission, S.F., 401-7987, www.darkroomsf.com.



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Fan Favorites

Street artists the Ex-Vandals are still tagging buildings, but now people love it. Must be the subject matter.



Photographs by Camila Bernal

BY JONATHAN CURIEL

They are veteran street artists who call themselves the “Ex-Vandals” — a name that suggests they once vandalized private property with tags and unsightly graffiti. Maybe they did. And maybe they were chased by police with guns. But that’s all in the past. The Ex-Vandals are older now — some are middle-aged, some are parents with kids — and they’re doing street art that is both cutting-edge and (gasp!) family friendly. Their most prolific San Francisco project, a mural that fronts the old Pagoda Theater across from Washington Square Park, is devoted to the Giants’ 2012 World Series title. Every day, tourists snap their photos in front of the Ex-Vandals’ creation, which has become one of North Beach’s most notable artistic landmarks. “People call it ‘the Giants mural in North Beach,’ but I’d like them to call it ‘the Ex-Vandals’ Giants mural,’” says one of the Ex-Vandals, Nate Tan, who’s known in street-art circles as Natel.

Tan, who is 42, says the Ex-Vandals got the building owner’s permission to paint the property’s surrounding walls, which feature a kaleidoscope of Giants-themed images that Tan and his cohorts have reinterpreted: A grinning Lou Seal mascot wearing Hollywood shades; a super buff Pablo Sandoval; and stylized graffiti lettering, called “wildstyle,” done in vivid Giants’ colors. The mural — which appeared last fall — has reappeared in scoreboard montages during Giants home games, and even made a brief cameo on Showtime’s 2011 Giants reality-TV series, *The Franchise*. The mural’s intensity may soon be history, though. Starting in July, the old theater — at 1731 Powell St., near Columbus — is slated for demolition as part of Muni’s Chinatown subway extension. And late this month, “preconstruction” and “mobilization” are planned for the site, meaning the mural could disappear sooner rather than later, says Paul Rose, a spokesman for the San Francisco Municipal Transportation Agency.

Whatever happens to the mural, people can still see the Ex-Vandals’ other San

Francisco street art, including its blue, jazz-themed panorama at McAllister and Divisadero (on the outside wall of a liquor store); its monsters, animals, and wide-spread lettering in Lilac Alley and Clarion Alley (just east of 24th and Mission streets); and its collection of compelling figures — among them a giant, smoking teddy bear — that cover the outside parking-lot wall of Zeitgeist SF (199 Valencia). Alex Douhovnikoff, the Ex-Vandal who painted many of those figures, says the group’s pop-culture images are the most popular with passersby. Four years ago — influenced by his then-5-year-old son — Douhovnikoff painted Lego Star Wars figures

The Ex-Vandals’ Giants mural is practically a pilgrimage site, but since the Pagoda Theater is slated to be demolished, Lou Seal’s days may be numbered.

onto a wall in Lilac Alley. It was Douhovnikoff who put Lou Seal onto the Pagoda Theater’s exterior wall, which the Ex-Vandals have festooned with different themes over the past five years. After the Giants won the 2010 World Series, the wall featured pitcher Tim Lincecum in full pitching stride, though that image has since been painted over.

Douhovnikoff, who’s 35, and Tan are longtime Giants fans who bring decades of

street art history to their work — though Douhovnikoff, whose street art name is Mace, took time off for 15 years before returning to the scene. “I’m trying to get back to my roots of my art — to just follow my passion and go for it,” he says. He teaches aerosol arts at San Francisco’s Lincoln High School.

People who know street art know that the “Ex-Vandals” name goes back to the 1970s, when a group of young New York street artists banded together and tagged the city’s subways. Tan and Douhovnikoff say they’re part of

the West Coast version of the original Ex-Vandals.

The group’s North Beach work has brought them a new generation of fans. While painting the North Beach mural last fall, Tan celebrated with Giants fans who stumbled onto the scene.

“I never, ever, ever had strangers walk by me when I’m painting graffiti and high-five me and donate to the hat,” says Tan, who teaches spray-painting classes at San Francisco’s IAM gallery. “They feel like we’re on the same side. This typically controversial medium is something that is bringing us and the general public together.”

A Lingering Tour

Three pieces worth spending some time with.

Seventeen seconds. That’s the average time that artgoers look at a painting, according to a much-cited study in the journal *Empirical Studies of the Arts*. Here are three artworks that are worth spending upwards of 17 minutes with. All three works are featured in temporary San Francisco exhibits, so the window of opportunity is short:

Take me, take me, take me . . . to the Palace of Love, by Rina Banerjee: For three centuries, visitors from around the world have flocked to Agra, India, to revel in the presence of the Taj Mahal. Banerjee brings the Taj to San Francisco with this deliciously red facsimile — a 20-foot-tall inspiration that hovers off the ground and lets anyone enter and walk under its airy spell. Where the real Taj is made of priceless stone and other rich material, Banerjee’s Taj is constructed from everyday objects,



Courtesy of Hosfelt Gallery

Rina Banerjee’s floating pink Taj, made from plastic, foam balls, and quilting pins.

giving *Take me* an added level of wonder. Part of “Tender Mahal — Lifted,” through July 13 at Hosfelt Gallery, 260 Utah St., S.F. Free; 495-5454 or hosfeltgallery.com.

Antioch Creek, by Larry Sultan: A migrant worker sits on a bed of fallen cherry blossoms, under a tree that’s in brilliant full bloom. With his photographic virtuosity, Sultan captured a moment of quiet re-

fection. He also captured a lie. Sultan paid the man to sit in nature — part of Sultan’s 2006 series called “Homeland,” that has migrant workers posing in public spaces that seem counter-intuitive. *Antioch Creek* is a dream scene that didn’t last for the worker that Sultan hired. The image is both haunting and majestic — the kind of photo that hits you hard before it finally lets go. Part of “Proximities 1: What Time Is It There?,” through July 21 at the Asian Art Museum, 200 Larkin St., S.F. Tickets: \$8-\$12; 581-3500 or www.asianart.org.

Water Logic, by Ian Kimmerly: Waves of paint — turquoises, greens, whites, and deep blues — crisscross the canvas as they show off their ridges and painterly texture. And then, square in the middle of this colorful pastiche, lies a group of young bathers who are slightly out of focus. *Water Logic* is a unique marriage of hazy figuration and painterly abstraction — a meditation on remembering the past and being in the present moment. Part of “Continuous Wave,” through July 6 at Dolby Chadwick Gallery, 210 Post St., S.F. Free; 956-3560 or dolbychadwickgallery.com. J.C.



▼ Film

The Bling Ring

Rated R. Opens Friday.

It's only June, but the contender for 2013's best "media-saturated teenage girls go on a crime spree" film is abundantly clear: Harmony Korine's *Spring Breakers*. Trailing behind is Sofia Coppola's *The Bling Ring*, based on the true case of a group of affluent Los Angeles teenagers (four girls, one boy) who burglarized the unlocked houses of C-list celebrities. The most prominent of the C-listers was Paris Hilton, who not only appears in the film as herself in a mercifully wordless cameo, but also allowed Coppola to film inside her home, allowing the characters — and, by extension, the audience — to marvel at all her shiny things, many of them adorned with Hilton's face. Yes, this may have been how the actual crimes happened (and there are those who will, ahem, "appreciate" watching Emma Watson work Hilton's private stripper pole), but between the heavy Hilton presence, the contemporaneous news footage from the gossip-hounds at TMZ, the thin plot, and the preponderance of duckfaces, *The Bling Ring* feels no less shallow than the world it portrays, lacking anything as poetic as the "look at my shit!" monologue or "spring break for-evah" mantras from the (fictional) *Spring Breakers*. *The Bling Ring* started as a *Vanity Fair* article, and might have been better off staying one.

SHERILYN CONNELLY

Monsters University

Rated G. Opens Friday at the AMC Van Ness 14 and the Century Centre 9.

By all accounts, a follow-up to Pixar's 2001 *Monsters, Inc.* has been on the boards since 2005, but it's just as well that it took this long for this story of how ambulatory eyeball Mike (Billy Crystal) and fuzzy purple behemoth Sully (John Goodman) became friends in college. *Monsters University* demonstrates how far Pixar's techniques have come in the years since the original picture; the university itself is a beautifully realized environment — a long shot of the campus during Rush Week is breathtaking — and the few scenes set in the *Monsters, Inc.* building and in children's bedrooms are much more fluid, with humans that remain well on the non-creepy side of

That bitch Emma Watson steals all of Paris' best shit in Sofia Coppola's latest.

the Uncanny Valley. (It's also implied the city of Monstropolis is in Pixar's own East Bay stomping grounds — the area code is 510, and *Monsters, Inc.* is near the Port of Oakland's famous container cranes. Explains a lot, doesn't it?) *Monsters University* does reprise a few *Monsters, Inc.* jokes, but it's less concerned with rehashing the original picture than with riffing within the template of the college movie. As such, it's not as groundbreaking as last year's *Brave*, but it does atone for 2011's execrable sequel *Cars 2* — and as a gag delivery system alone, *Monsters University* can't be beat. s.c.

Somm

Not Rated. Opens Friday at Kabuki Sundance Cinemas.

Jason Wise's documentary follows four young men, including some San Franciscans, into the outer limits of wine knowledge. They're cramming for the Master Sommelier Exam, not unfairly described as the hardest test you've never heard of, whose takers tend to fail much more often than not. Of course even apprentice sommeliers probably know more about wine, and want to, than you ever will; part of what makes them into masters is knowing more than each other. Wives and girlfriends wait patiently on the sidelines as these fellas work up the unnerving capacity to sound like Rain Man rattling off suppositions and related factoids after every sip. It's not enough to know it smells like a freshly opened can of tennis balls; you must know when and where the balls were canned, and of course what brand they are. Yes, test prep like this tends to abstract the core wine-culture value of soul

enlargement, and all aspirations to mastery have their dark side anyway. "Whatever you have inside you that's not good," one contestant confesses, "it will be drawn out by this exam." Wise's structure is essentially a reality-show configuration, with competitors persevering through the heat of their contest, but the movie carefully obeys the dress code of its presumptively classy milieu. Arrayed on a bed of upscale unintrusive jazz and decorated with interstitial stemware shatterings and slo-mo vineyard money shots, *Somm* glides by like so many wine-encyclopedia pages leafed through in an upscale tasting room: informative, appealing, but only as absorbable as your sobriety allows. JONATHAN KIEFER



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FILM CAPSULES

▼ Film

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OPENING

Berberian Sound Studio This would-be cerebral thrillers shows us how to squeeze some black comedy from a dry Gothic culture shock, but not why we'd want to. It's the bleak mid-'70s, and Toby Jones is a timid English sound mixer summoned to the cloisters of a seedy Italian movie studio, where he and a horror-exploitation film will be finishing each other off. Writer-director Peter Strickland keeps the familiar horror-flick brutality offscreen and therefore strictly allusive. Dwelling but not developing, Strickland proceeds stoically through

many slow fades and loving glances at vintage audio gear, possibly hoping to chance upon a vital spark. Aurally, *Berberian Sound Studio* has a broad dynamic range. Dramatically, not so much. (J.K.)

A Hijacking Tobias Lindholm's *A Hijacking* — an intense, narrowly focused thriller about a Danish cargo ship seized by Somali pirates in the Indian Ocean — could probably be lauded as "The Stinkiest Movie of the Year!" Lindholm creates a claustrophobic and palpably boy-stinky environment in the small spaces in which ship's cook Mikkel (Johan Philip Asbæk) and a few other crew members are kept. Meanwhile, as the long-distance negotiations between the pirates' translator Omar (Abdihakin Asgar) and the company's Denmark-based CEO Peter (Søren Malling) by phone and fax stretch on, Peter's instincts as a dealmaker are stymied by his company's refusal to capitulate to pirates. *A Hijacking* is a sweaty pressure-cooker of a drama about men in untenable situations, made worse by the alienness of their adversaries, separated as they are by not only distance and technology (the echo of Peter's own voice on the speaker phone during his calls to Omar is strangely nerve-jangling), but

also cultural and language barriers. (S.C.)

FILM SHOWTIMES

Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. Periwinkle Cinema: Rejected: A dozen "misunderstood masterpieces" of queer short cinema, a number of which didn't make the official cut for a certain major LGBT film festival. Wed., June 19, 8 p.m. \$7. facebook.com/PeriwinkleCinema. Quién Dijo Miedo: *Honduras de un Golpe*: A cinéma vérité look at the 2009 Honduran coup d'état and those who resisted the takeover. Sun., June 23, 5 p.m. \$6. quiendijomiedofilm.blogspot.com. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

Bottle Cap. Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapst.com.

The Castro Theatre. Frameline37: San Francisco International LGBT Film Festival: June 20-30. frameline.org. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

Clay Theatre. *Fill the Void*: Daily. *Jaws*: June 21-22, 11:59 p.m. 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. Bad Movie Night: *House on Haunted Hill*: Sun., June 23, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Multiple Bay Area Locations. 12th Annual San Francisco Documentary Film Festival: Venues include the Roxie Theater (June 6-20), Balboa Theatre (June 7-9), Aquarius Theatre in Palo Alto (June 9-11), New Parkway Theater in Oakland (June 14-16), and Rio Theatre in Santa Cruz (June 21-23). Through June 23. \$11. [sfndie.com](http://sfindie.com). Frameline37: San Francisco International LGBT Film Festival: Screenings held at the Castro Theatre (429 Castro, S.F.), Roxie Theater (3117 16th St., S.F.), Victoria Theatre (2961 16th St., S.F.), and Rialto Cinemas Elmwood (2966 College Ave., Berkeley). June 20-30. \$8-\$15. frameline.org. San Francisco, N.A.

Oddball Films. Strange Sinema 65: Outrageous Antique Stunts: Short vintage film clips. Thu., June 20, 8 p.m. \$10. Celluloid Science from the '20s and '30s: These funny short films will blind you with science — the old-fashioned way. Fri., June 21, 8 p.m. \$10. 275 Capp, San Francisco, 558-8112, www.oddballfilms.com.

Pacific Film Archive. From the Archive: Treasures of Eastern European & Soviet Cinema: Fri., June 21, Fri., June 28; Sat., June 29; Wed., July 10; Sat., July 13; Fri., July 19; Sat., July 20. \$9.50-\$13.50. bampfa.berkeley.edu. Castles in the Sky: Masterful Anime from Studio Ghibli: Sundays through Aug. 25. \$5.50-\$9.50. bampfa.berkeley.edu. 2575 Bancroft (at Bowditch), Berkeley, (510) 642-1124, www.bampfa.berkeley.edu.

Roxie Theater. Frameline37: San Francisco International LGBT Film Festival: Fri., June 21, 7 p.m. frameline.org. *Berberian Sound Studio*: June 21-27, 9:15 p.m. \$6.50-\$10. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

Sundance Kabuki Cinemas. *Somm*: Special screenings with glasses of wine. Must be 21+ to attend. Fri., June 21, 4:10, 7:10 & 9:50 p.m. \$9.50-\$11.50 (plus \$2-\$3 booking fees). 1881 Post, San Francisco, 346-3243, www.sundancecinemas.com/kabuki.html.

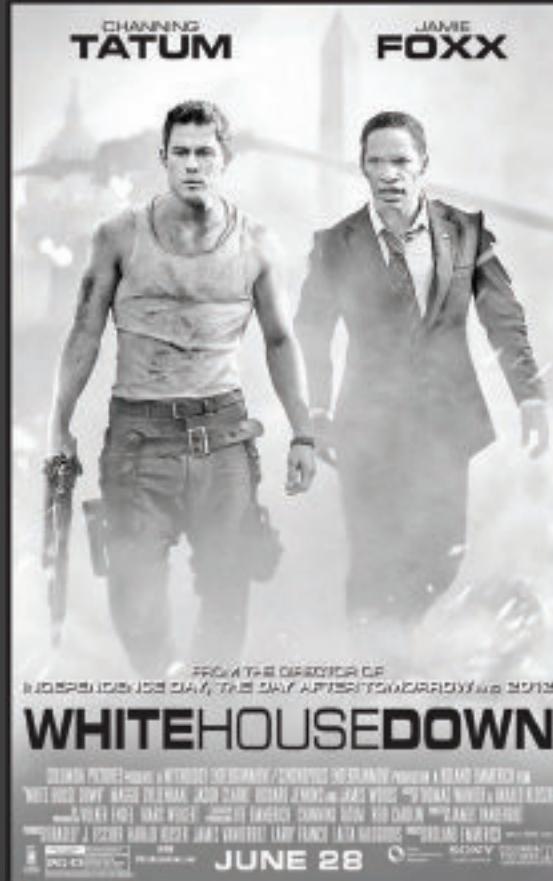
Victoria Theatre. Frameline37: San Francisco International LGBT Film Festival: June 21-29. frameline.org. *Berberian Sound Studio*: June 21-27, 9:15 p.m. \$6.50-\$10. 2961 16th St., San Francisco, 863-7576, www.victoriatheatre.org.

The Vortex Room. The Vortex Phenomena: *Yeti: The Giant of the 20th Century and Encounter with the Unknown*: Double feature of 1970s B-movies. Thu., June 20, 8 p.m. \$10. 1082 Howard, San Francisco, N/A, <https://www.facebook.com/pages/The-Vortex-Room/217115454982128>.

Warfield Theatre. *Jay & Silent Bob's Super Groovy Cartoon Movie*: All tickets for the previously scheduled May 2 screening will be honored. Sat., June 22, 8 p.m. \$35-\$55. 982 Market, San Francisco, 345-0900, www.thewarfieldtheatre.com.

Yerba Buena Center for the Arts. Ulrich Seidel's *Paradise Trilogy*: Thursdays, Saturdays, 7:30 p.m.; Sundays, 2 p.m. Continues through June 30. 701 Mission, San Francisco, 978-2787, www.ybca.org.

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The closing of Hayes Valley Farm wasn't the end of urban agriculture in S.F.

BY ANNA ROTH

It was about 2 in the morning on June 13 when San Francisco police in riot gear raided the occupier camp in the former Hayes Valley Farm, arrested seven activists, and bulldozed over the newly planted crops. The group had moved into the space, which they rechristened Gezi Gardens in solidarity with protests in Turkey, on June 1 in a bid to keep the 2.2-acre parcel open for growing food instead of becoming a \$42 million mixed-use development. Hand-lettered banners and sidewalk chalk slogans touted catchphrases like "Crops not Condos," "Liberate the Land," and "Harvests not Hipsters." It all disappeared overnight.

As tempting as it is to read the events as the end of something, the development of Hayes Valley Farm wasn't the death knell for urban agriculture in San Francisco. Take away the anti-capitalist agenda, and the idealistic vision of Gezi Gardens wasn't so far from that of the city's more established urban agriculture groups, with one notable exception — their methods of making that vision a reality. Instead of barricading themselves on the land and refusing to leave, members of groups like the San Francisco Urban Agriculture Alliance, Cultivate SF, and 49 Farms have been working with neighborhood organizations and the city to change zoning laws and generally make S.F. a more amenable place for urban farming.

Hayes Valley Farm captured the public imagination in part because it was the most visible of these projects, thanks both to its size (almost a whole city block) and its location (on Laguna between Fell and Oak, right by where the 101 spits out on Octavia). In 2010, the volunteer-run organization moved into the land after striking an interim-use agreement with the city to use the fallow parcel for farming until it was sold for development. During the three years the farm was open, thousands showed up to help transform the former Central Freeway on-ramp into a working farm and education center. And before the farm moved out on June 1, it disseminated plants, soil, tools, and other resources to

more than a dozen farms and countless backyards around the city.

The organizers moved many of the iconic elements of the farm — the bees, the little red schoolhouse, the greenhouse — to another interim-use spot: the 5-month-old **Bee Farm** (3299 San Bruno), a windy half-acre strip above the 101 freeway where Bayview, Portola, and Visitacion Valley intersect. Volunteers are busily making the strip into a bee's paradise of fruit trees and flowering plants, all under the watchful gaze of a 50-foot King Kong on a Coke Zero advertisement. The billboard is the reason the farm exists in the first place: The land is owned by Clear Channel Communications, which is leasing it to the Bee Farm for a dollar a year as long as no structures are built that would obstruct the billboard's sightlines from the 101 freeway.

The Bee Farm is just one example of the interim-use land agreements that Hayes Valley Farm co-founder Jay Rosenberg's new organization, 49 Farms, is attempting to put into every square mile of San Francisco. Rosenberg has been working with communities and neighborhood organizations to identify other weird corners of the city that have land that could be farmed temporarily in the name of education, community, and better use of urban acres. "Interim use is a viable option for activating space," he says. "There's tremendous opportunity ... That land is fallow and can be activated with minimal resources, by the community."

His vision is a citywide network of farms sharing resources like seed and tool libraries, with varied uses for land ranging from reactivating soil and growing food to raising animals like bees and chickens. Whatever the community needs. He waits for people to come to him with an idea for a spot in their neighborhood, and emphasizes over and over that his job is to facilitate and work with the neighborhood residents, not barge in and demand that empty space be put to use growing crops. It's a quieter sort of revolution than that of the group at Gezi Gardens. Rosenberg and the other founders of Hayes Valley Farm won't comment about the activists, and their

Beekeeper Karen Peteros shows off her hives at the new Bee Farm.

unwillingness to be more vocal about their distance from the situation may contribute to the public perception that they are in fact affiliated with the occupiers. The farmers aren't big on self-promotion, which may explain why they're relatively unknown.

But that's the thing about these farms: They're hidden in plain sight, tucked away in odd city parcels. Along with the city's 35 community gardens (land divided into plots tended by individuals, many of which have long waiting lists), there are larger-scale community farms tended by volunteers, like **Alemany Farm** (700 Alemany Blvd, alemanyfarm.org), a 4.4-acre parcel in Alemany owned by the S.F. Recreation and Park department tucked into a hillside between the entrance to the 280 freeway, low-income housing, and St. Mary's Park. The impressive roster of fruits and vegetables that the farm produces is free to the community, including but not limited to kale, potatoes, squash, peppers, tomatoes, strawberries, beans, beets, avocados, apples, plums, and pineapple guava. There's a pond, a greenhouse, and a windmill. It's a peaceful place, if you can block out the noise from the freeway and focus on birdsong and butterflies.

Extra food from Alemany is taken to the **Free Farm** at Gough and Eddy (thefreefarm.blogspot.com), which hands out free produce every week — though that 1/3-acre farm is set to close later this year to make room for a new development including a church, community space, and housing units to replace a church that was destroyed in a 1995 fire. **Veggie Table** at Third and Palou in the Bayview also gives out free produce to the community. And there are small-scale commercial ventures like **Little City Gardens** in the Mission, which sells salad greens and herbs to restaurants and catering companies, and which is setting up an agricultural distribution program for the community.

City policy is changing to make it easier for would-be urban farmers. In 2011, a change in zoning law made it easier for individuals to sell produce grown on private land, and the passage of the Cottage Food Law in January allows private residents to sell minimally processed foods, like homemade pickles.

Currently, state Assemblyman Phil Ting's bill AB 551 has moved to the Senate. It would give tax incentives to private landowners willing to commit their land for at least 10 years to urban farming. And the city of San Francisco has committed funds for a new Urban Agriculture Program with one full-time employee, potentially to fall under Rec and Park — a one-stop resource for urban agriculture.

Of course, San Francisco will never come close to the urban farming initiatives of cities like Detroit, Philadelphia, and even Oakland — the cost of land here is just too high. And pocket farms will never be able to provide enough food for the city's population. But they can educate school groups and individuals about where food comes from, provide fresh produce to communities that need it, serve as neighborhood hubs where volunteers can get their hands dirty outdoors for a few hours a week ... and maybe prove that crops and condos can co-exist.

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Lou Bustamante

FRESH EATS**▼ Eat****The Ever-Expanding
World of Tacos**

BY LOU BUSTAMANTE

It wouldn't be a stretch to call the taco the OG of food truck food. It's endlessly riffed on, was the primary reason food trucks existed before the boom, and with a little Korean flair, provided the kick that launched the movement via the Kogi Korean BBQ truck in L.A. The humble taco is also what turned chefs Jason Hoffman and Justin Close, a pair of classically trained cooks looking to do their own thing, into the Taco Guys.

Their truck's global flavors delivered via tortilla span from Hawaii to Burma to

North Africa, all in a way that somehow manages to avoid feeling like a gimmick.

We're huge fans of pork — our go-to at taquerias and lonchera taco trucks is always the carnitas — and really enjoyed the Kalua pork tacos (\$5; smoked Berkshire pig, seared red cabbage, pickled mango, daikon sprouts, soy glaze). But amazingly, the squash tagine tacos (\$5; braised zucchini, peppers, and onions topped with moong dal, pickled beets, sumac, and Meyer lemon yogurt) was the clear standout.

Braised squash may sound as exciting as an afternoon at the DMV, but it was cooked perfectly: just enough to impart the spices all the way through, but not so much that the zucchini melted into a puddle. The toppings added extra flavor, but more importantly, a range of textures precisely tuned to enhance the squash. Pickled beet

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RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

Fournée: Classic French bakery now open in Berkeley across the street from some of the Claremont's tennis courts. Frank Sally's new place is serving up staples like baguettes, levain, four types of croissants, and three choices of scones. Coffee to come soon, along with seasonal pizzas. *2912 Domingo Ave., Berkeley, (510) 549-9434. FournéeBakery.com*.

Kitchen Mojo: Replacing the shuttered Pizza Nostra in Potrero Hill, owner Winona Matsuda has opened this amalgam of cuisines with a little help from the owners of HRD Coffee Shop. Along with burgers, salads, and fries, there are unique items like popcorn shrimp kimchi po' boys and Asian burritos. *300 De Haro, 552-6656.*

Novela: Literature is the theme at this clubby bar at Mission and Third. Drinks are named after characters from novels like Leopold Bloom (hibiscus gin, pineapple syrup, mint) and Atticus Finch (bourbon, Earl Grey honey, balsamic bitters). But the star of the menu is the six flavors of punch on tap. *862 Mission. NovelaBarSF.com*.

MKT Restaurant and Bar: Five floors above bustling Market Street inside the Four Seasons, this New American spot offers small

plates including steak tartar, kimchi-steamed mussels, and marinated olives, as well as mains and seasonal cocktails. *757 Market, 633-3000.*

Palio Pronto: The Financial District has a new option for pizza in a hurry. Run by Martino DiGrande, this new lunch window is the fast casual sibling of Palio d'Asti, and aims to act like a stationary food truck. Simple menu choices include rotating Sicilian-style slices (\$5), salads, tiramisu, and cannoli. *635 Commercial, 395-9800. PalioPronto.com*.

Stella Nonna: Filling the space left by the Wilderness Exchange, this new Berkeley venture is headed by Tim Carlon and Sarah Nasgovitz, who have been running a catering business by the same name for 15 years. Their initial dinner menu shows some heavy American and Italian influences in a modern space. *1407 San Pablo Ave., Berkeley, (510) 524-3400. StellaNonna.com*.

Trattoria da Vittorio: Now open in West Portal, this southern Italian and pizza spot takes its name from owner Vittorio d'Urzo, who has previously managed Italian restaurants in the Peninsula. The menu features housemade pastas and gnocchi, short ribs Genovese, veal, and pizza fired in the restaurant's centerpiece red-tiled pizza oven. *150 West Portal, 742-0300. trattoriadavittorio.com*.

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slivers had enough earthiness and vinegary bite to refresh the palate, the Meyer lemon yogurt added creaminess and a citrus-spice fragrance, and the puffed moong dal (mung beans) provided a crispy element without making the taco taste entirely deep-fried.

The \$5 price tag on the tacos will make some people think the Taco Guys are too expensive compared to the \$1.25 taco truck versions, but we'd argue that they're completely different experiences. The standard taco truck offers cheap, fast, fatty, and salty food, while Hoffman and Close use local, seasonal, and high-quality ingredients and offer a unique product. You can take a short jaunt down to Mexico by visiting a taco truck or you can travel around the world with the Taco Guys. You'll find us in line at both.

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▼ FRESH EATS

Tamale Lady Booted From Zeitgeist

BY PETE KANE

Virginia Ramos, aka the Tamale Lady, is an institution, wheeling her chest of treats wrapped in steamed corn husks. The cheer at the Eagle beer bust when she rolls up around 6 to feed the burly dudes who've downed eight beers in three hours resembles a war whoop, which is maybe why she's having her 60th birthday there on June 21. There was talk of an app for tracking her down. If there were an S.F. Mount Rushmore, the Tamale Lady would be Teddy Roosevelt.

Except she got kicked out of Zeitgeist. Because we live in a dystopia that hates queso y pollo.

Technically, it is illegal for outside vendors to sell food at a food-and-drink establishment, even if the owner okays it. But as with jaywalking or dumping biodegradable scraps in your black bin, enforcement has been, shall we say, selective, and the Tamale Lady has mostly operated under the radar until now. We'll see if other joints crack down on her.

The irony of getting the boot from Zeitgeist is not lost on us. She may well have been ejected for health code reasons, but the punk rock bar where Obeying the Rules is paramount could have also given her the heave-ho for standing on a bench, taking a selfie, receiving an unopened bottle of something as a gift from a fan, etc., etc.

A Facebook post from Zeitgeist on June 12 said that the eviction was "forced on us by SF city codes and regulations." The San Francisco Department of Public Health has said that to sell her tamales legally, Ramos needs a catering permit and commercial kitchen to work from.

In the meantime, culinary incubator La Cocina has offered Ramos a spot in its commercial kitchen to use, and District 9 Supervisor David Campos and others are working on finding a solution to keep the tamales flowing to drunk, hungry Missionites.

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▼ Bouncer

The Power of the Marina Compels You

KATY ST. CLAIR

I usually kick off each new season of *The Bachelorette* by hitting a Marina bar, and this year was no different. Trouble is, this season sucks really bad so far due to the absence of complete and total assholes and a girl who has the personality of a stewardess.

I know, I know, aren't all seasons like that?

No. You obviously don't watch reality TV, otherwise you wouldn't make such an ignorant statement.

There has to be a word for the feeling you get when you first realize that a beloved show is losing its steam; it hasn't yet jumped the shark, but the Fonz is strapping on his waterskis and Mrs. C is slathering on sunblock.

Crestfallen, I still went to the Marina but I decided to go to a bar there that I actually like, the Horseshoe Tavern. There's usually someone to talk to there, even though it's full of regulars who already know each other. You will also not see a lot of candidates for *Bachelor Pad* there (unlike the rest of Chestnut), but I was so disgusted with the whole franchise by that point that it was fine by me.

The Horseshoe is your basic shotgun-style bar, with a long serving area and the faint whiff of stale beer. The ceilings are Tudor, there's a pool table, and the clientele is mostly over 35, give or take some Botox. The real rip-roarers are usually out front smoking, and if you can get one of them to make a cute comment to you on the way in you know you still got it. Either that or they have had about 12 Jack Daniels.

I wonder if Ali Fedotowsky still maintains a residence in the area. She was the sixth Bachelorette and she regularly went on and on about how this is "her" city, and this is "her" neighborhood. However, as soon as fame hit she moved to SoCal. Ha! Turncoat. According to her Twitter account she has an upcoming cameo in the next Woody Allen movie. I wonder if she made a deal with Satan in exchange for Z-list fame?

As if by magic, there was an empty seat at the bar for me, though I really chalk it up to Satan, because like Richard Ramirez, I feel that he protects me. Would it be jumping the shark in Bouncer to bring this up at this juncture?

"Howdy," said an affable schmo in loose jeans and a T-shirt. I tipped my invisible hat to him, not wanting to interrupt the sports he was watching.

Back to Beelzebub. When you spend a

lot of time in bars, your muse has to be someone hedonistic, impulsive, vindictive, depraved, and preferably a Capricorn. The power of Satan compelled me to go to the Marina and it also compels me to watch *The Bachelorette*. "You just watch that because you want to see other people miserable and laugh at them," said my friend Peter once. I couldn't argue with that. But how is that any different than the guy next to me who was rooting for some team? Did he not whoop and slap the bar a few times when something good happened for his team, which means that the opposite team had something bad happen? Is he not reveling in their pain?

"I wonder if they would change the channel to *The Bachelorette*," I posited to the guy, knowing full well I was taping it so as to skip over commercials, but thinking that watching it at a bar would be a hoot. He rolled his eyes.

"It's no different than sports, just has more roses in it," I said.

"That shit is fucking retarded," he laughed. I noted that a grown man on the TV had a wad of what looked like sunflower seeds in his cheek and was regularly spitting the shells out like a dough-faced vending machine set to auto.

"I like the show; it's a sociological experiment," I said back, in an attempt to explain why someone might actually like the show.

"Yeah, I know," he said, which I have to admit sort of blew my mind. "I just mean this season is retarded. Desiree has zip appeal, speaking as a guy."

Wow. I can honestly say I have never met a man who watched the show, let alone one that had given it that much thought. "It was good until they started bringing in people in costumes who had cancer and mean parents and shit," he chuckled.

I liked this guy!

"Totally!" I answered. "Just once I'd like to see the girl with the vampire fangs or the *Phantom of the Opera* guy actually win the thing. Then make a reality show out of their life together." Jump that shark.

I then took the opportunity to tell him my theory about reality TV's diminishing returns, which is that every week the baddies get kicked off and it gets less and less interesting. They need to make a show when the awful people think they are kicked off but then go on to another competition where they can continue to be horrible and thereby win some sort of prize.

"You should write this stuff down," he said.

Oh, I will.

Horseshoe Tavern
2024 Chestnut, 346-1430.

E-mail Katy.StClair@SFWeekly.com
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Stop Hating She & Him

There's nothing wrong with being cute.

BY RAE ALEXANDRA

Let's be honest: She & Him are an extremely hateable duo. Had Zooey Deschanel and M. Ward quit recording after their first album, *Volume 1*, they would have remained cool in a lot more eyes — if only because one record's worth of kitschy retro-folk would be easier to look back fondly at on a later date: "Remember when that chick from *(500) Days of Summer* made that weird old-timey album?" music nerds would be saying now. "That was surprisingly cool." Instead, we're three volumes in, the cutesy shtick has worn a little thin, and, thanks to that Christmas album, She & Him are looking way too sweet.

The key problem of course is Zooey Deschanel, whose very aura is fundamentally, intrinsically annoying. There's the incessantly quirky thing, the constant reliance on doe-eyed girleness, that nasal tone to both her singing and speaking voice. And there's that motherfucking cotton commercial. And that motherfucking iPhone commercial. She insists on doing ironic dance routines in She & Him music videos (see "In the Sun" and "I Could've Been Your Girl," which Deschanel directed herself) and, to make matters worse, she went and divorced that nice Ben Gibbard fellow from Death Cab for Cutie and the Postal Service. There are thousands of people in this fine country of ours who won't even sit through Deschanel's (actually very funny) sitcom *New Girl*, because they just don't want to look at her face — especially not when it's talking on an iPhone that has bunny ears.

Then there's M. Ward, who, one gets the impression, is too cool for school. He doesn't talk a lot, he's got a pouty face and, as far as we can tell, he never looks like shit. His hair is gently graying at the sides now too, so he has a distinguished air, even though he's still totally down with the kids. It's infuriating. He has, thanks to his solo work and involvement with Monsters of Folk (a band that also features Jim James from My Morning Jacket and Conor Oberst), too many muso points. It's all too obvious how seriously he takes himself.

So why would you even think about paying to go and watch these two humans make noise at the Greek Theatre this Saturday? Here's why: If you turn off your cynical switch and approach them from the right angle, She & Him make genuinely heart-warming, feel-good music. It harks back to a simpler time, when ladies sat



Autumn de Wilde

around waiting for the phone to ring and men were dashing and always put nice shirts on before they took you out on the town. She & Him has all the charm of Burt Bacharach and the Carpenters, but with a Nancy Sinatra sass on top. The trick is to stop expecting their songs to make sense in the here and now, and just let them transport you to another time and place. Seen from that perspective, the music and attitude aren't a shtick. They're just ... nice.

In 2008, *Volume 1* was an exercise in the kinds of heartbreak songs the world loves when they come from Patsy Cline. "Sentimental Heart," despite the title, was far from sickly. It was a song about getting stomped on because you're vulnerable. Similarly, "Take It Back" was a genuinely soulful, lounge-style ballad about the hurt that comes with dating a player. "Why Do You Let Me Stay Here?," despite an aggravating video, is essentially a pop track about being lonely and confused, but trying to stay optimistic — and it's great.

In 2010 *Volume 2* veered more into standard indie territory. But even with the obviously gorgeous "Thieves" and ridiculously catchy "In the Sun," the people who had decided She & Him were merely a novelty act the first time around paid no mind and continued to shrug off the band.

Volume 3 arrived last month and upped She & Him's game. The duo is sticking to what it does best — sweet, catchy, often upbeat songs with lonesome, weep-into-your-hanky lyrics. There are country elements, '60s pop elements, and even some classical touches. *Volume 3* is the perfect amalgama-

Bein' quirky with M. Ward and Zooey Deschanel.

tion of everything She & Him has done before, with some extra shine on top for good measure.

Oh, and yes, in 2011, there was a Christmas album — the most embarrassing and hateable kind of album in the history of pop music. But even that we were grateful for, because on Christmas Day, when your aunt gets wasted and insists on playing some seasonal tunes, there is now something better than Michael effing Bublé. If Christmas music has to exist (and it does), then Ward and Deschanel are among the handful of people we want making it.

She & Him — regardless of what you think of the two people in it — make songs that are pretty, well-constructed, catchy, memorable, and beautifully performed. Just like all that old-fashioned pop from the '60s and '70s that it's still okay to listen to. Sadly, the gentle spirit that runs through all of She & Him's music makes it easy for a lot of cynical people to dismiss. At a certain point, we have to wonder what's so wrong with being cute? Why must only hard, sad, angry music be taken seriously? What's so wrong with pretending to be in a 1950s musical for an hour? She & Him, after all, are about escapism. They're about turning off the news, muting your cellphone, pretending wi-fi and the war on terror don't exist, and holding hands with your honey for a while — and there's something to be said for all of that.

She & Him

With Emmylou Harris & Rodney Crowell and Tilly and the Wall, 7 p.m. Saturday, June 22, at the Greek Theatre, Berkeley. \$45; apeconcerts.com.

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

THU 6.20/ DOORS 7:30/ \$15

COME

TARA JANE O'NEIL

FRI 6.21/ DOORS 8:30/ \$12

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COO COO BIRDS

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MUSK • MIDNITE SNAXXX

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TUE 7.9/ DOORS 7:30/ \$15

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(THE MAGNETIC FIELDS)

CHRISTOPHER EWEN & ANTHONY KACZYNSKI

LUXURY LINERS

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SORNE

DIRTWIRE (DAVID SATORI OF BEATS ANTIQUE)

METAL MOTHER

FRI 7.12 & SAT 7.13/ DOORS 8:30/ \$20

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HEY MARSEILLES

MON 7.15/ DOORS 7:30/ \$18 ADV • \$20 DOOR

LANGHORNE SLIM & THE LAW

THE EASY LEAVES

THU 7.18/ DOORS 7:30/ \$12 ADV • \$14 DOOR

FUTUREBIRDS

DIARRHEA PLANET

FRI 7.19/ DOORS 8:30/ \$12

BIG BLACK DELTA

BREAKDOWN VALENTINE

SAT 7.20/ DOORS 8:30/ \$25

BoDEANS

THE LUKE MULHOLLAND BAND

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SHOOTER JENNINGS

SCOTT H. BIRAM

SHOVELMAN

WED 7.24/ DOORS 7:30/ \$15

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DJ JULICIO

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FROM CHELSEA LATELY AND JIMMY KIMMEL LIVE!
DOV DAVIDOFF
DOOGIE HORNER, JOE NGUYEN

TUESDAY 6/25
FROM XM'S "FRIDAY WITH JIM BREUER" & THE ALBUM "ALMOST AWESOME!"
KRIS TINKLE

WEDNESDAY 6/26 - SATURDAY 6/29
NAMED ONE OF ROLLING STONE'S 50 FUNNIEST PEOPLE IN 2013!
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BRENDAN LYNCH, DAVID GBORIE

TUESDAY 7/2 - SATURDAY 7/6 (CLOSED 7/4)
FROM LAST COMIC STANDING AND E!
JACOB & SHERRY SIROF
JUSTIN HARRISON

WEDNESDAY 7/10 - 10:30PM
SPECIAL EVENT, NO PASSES
DOUG BENSON
7/10 DAY CELEBRATION

WEDNESDAY 7/10 - SATURDAY 7/13
FROM E!'S CHELSEA LATELY!
MO MANDEL
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Sizzle & Fizzle

HIGHS AND LOWS FROM THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ The lineup of **free shows** **Converse** is putting on at Slim's looks nuts. Headliners include Deltron 3030, Hot Chip, Quicksand, and Suicidal Tendencies. Mastodon, Rocket From the Crypt, and Metz will be in there from June 23-27, too. Unfortunately, if you didn't sign up for tickets by June 18, you probably won't get in.

■ Have you checked out **Radio Silence** yet? This nonprofit Oakland magazine publishes famed writers on literature and rock 'n' roll, donates books and musical instruments to schools, and puts on events. Last weekend, famed critic Greil Marcus gathered with Eleanor Friedberger and Thao Nguyen to talk about the influence of Buddy Holly for a one-of-a-kind night.

■ Sonny Smith, of local rockers **Sonny and the Sunsets**, interviewed a local psychic. And since we like weirdness, we published it. Did you know your soul can be in multiple places at a time, and that we're constantly surrounded by ghosts? We didn't either.

FIZZLE

■ **Darondo**, a once-forgotten hero of Bay Area soul who lived a colorful life, died at 67. Best known for moody hit "Didn't I," Darondo recorded recently with local rhythm section the Park and played Outside Lands in 2009. Though known for luxe living and having plenty of ladies around in his heyday, the man born William Daron Pulliam always denied being a pimp.

■ In a video interview with DJ Vlad, rapper V-Nasty said the much-discussed **White Girl Mob** is over. The crew rose to prominence on the strength of Kreayshawn's hit "Gucci Gucci." Now Kreayshawn is pregnant and alienated from former friends V-Nasty and Lil Debbie.

■ A report says the **BottleRock festival** in **Napa** still owes more than \$630,000 to 142 workers who helped run the stages — a delay that "never happens" in the industry, according to one union rep. Organizers say they're having cash flow problems and plan to pay the workers soon.

For full versions of the above stories and much more about S.F. music, check out All Shook Down, our music blog, at www.sfweekly.com/shookdown.

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\$15
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10pm
\$12 adv/
\$15 door b4 11
\$20 after 11
CLUB 1994
w/ DJ JEFFREY PARADISE

tue 6/25
8pm
\$10 adv/
\$12 doors
SO MANY WIZARDS
LOCAL HERO
KERA & THE LESBIANS

wed 6/26
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★ July 3: **KACEY JOHANSING, Farallons**
★ July 4: **GIRAFFAGE, MISTER LIES**
★ July 6: **THE LOVE DIMENSION, ZODIAC DEATH VALLEY**
★ July 10: **THE MELODIC**
★ July 11: **MEG MYERS, HUNTER HUNTED**
★ July 12: **BARDOTA GO GO**

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WEDS 6/26 7PM \$12 ADV / \$12 DOOR
JAMES MOSELEY BAND

THUR 6/27 7PM \$22 ADV / \$27 DOOR
DAVE ALVIN ACOUSTIC TRIO
WITH DAVID LUNING

FRI 6/28 8PM RESERVED SEAT \$35 ADV / \$42 DOOR
GA/STANDING \$32 ADV / \$37 DOOR

GREG BROWN

SAT 6/29 8PM RESERVED SEAT \$42 ADV / \$44 DOOR
GA/STANDING \$35 ADV / \$37 DOOR

IRIS DEMENT

WED 7/3 7PM RESERVED SEAT \$35 ADV / \$37 DOOR
GA/STANDING \$25 ADV / \$27 DOOR

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▼ Lost in the Night

Ladies of the Machine

Television helped make Rebecca & Fiona dance-music celebrities. They don't try to hide that.

BY DEREK OPPERMANN

In their home country of Sweden, Rebecca & Fiona are superstars. Their music connects ABBA and the Swedish House Mafia by grafting glossy pop melodies onto thumping club drumbeats. Their persona has been honed: They're two likable party girls with a self-professed love for alcohol and a taste for fashion. It was the combination of all of the above that helped them beat both Avicii and Swedish House Mafia to win the "Best Electronic/Dance" category in the 2012 Swedish Grammy Awards. Together they offer a small female counterpoint to the



male-dominated world of commercial EDM. They play Ruby Skye this Thursday.

The above reads like a whole bunch of boilerplate. And to be honest, that's because it is. Rebecca Scheja and Fiona Fitzpatrick are the product of a well-oiled machine, the same as any other number of pop musicians working in EDM. What's interesting about them is the way their mythology doesn't really try to hide this at all. It's a bit of a sea change amid the recent scramble for street cred (think Skrillex's Detroit techno documentary and Steve Angello's defense of his no-headphone mixing).

Though active since 2008, their popularity was assisted by the runaway success of *Rebecca & Fiona*, a reality show broadcast by Swedish Television in 2010. It focused on the day-to-day tribulations of the young duo as they worked their way towards dancefloor celebrity. It was a natural aspiration, as both enjoyed some level of fame prior: Fitzpatrick was a champion rock climber and Scheja was child actress. Both have families that run deep in the culture industry in both Sweden and America. That show established them not only as DJs but also as pop stars with a large public persona.

Naturally, music followed. "Luminous Ones" opened the volley in 2010 with a slice of guitar-driven indie-dance. That was quickly followed by their debut LP, *I Love You Man!*, in 2011, and "Turn it Down," a 2012 collaboration with Kaskade (who single-handedly introduced them to the American mainstream). Along the way, some cried foul, arguing that their music sounded remarkably similar to the output of their more experienced DJ boyfriends Adrian Lux and Carli, whom the duo admitted to working with early on. But that issue seems to be missing the point, for the same reason that nobody ought to be surprised or outraged when they play a pre-rehearsed set: Their realm, like much of EDM, is dance music produced amid the spectacle of celebrity. There's not much that anyone can do to change that, and to be honest, we could probably use a few more female celebrities working in the American mass-market festival scene.

Awakening presents Rebecca & Fiona

9 p.m. Thursday, June 20, at Ruby Skye. \$15-\$20; rubyskye.com

▼ OTHER PARTY OPTIONS THIS WEEK

Boys Noize at Mezzanine

9 p.m. Thursday, June 20. \$20-\$40; mezzaninefes.com

As a club music producer, you either court underground cred or mainstream success, rarely both. Boys Noize's Alexander Ridha, however, is an edge case that's managed to bridge the gap. The reason? He takes the gritty boom of electro-house (à la DJ Hell and Felix Da Housecat) and adds a cutting-edge light show inspired by Deadmau5 and Daft Punk.

Ice Hot presents Innerspace Halflife and Ital at Public Works OddJob Loft

10 p.m. Friday, June 21. \$10; publicsf.com

Mixing two songs together is great and all, but sometimes DJs leave something to be desired. That won't be a problem at Icee Hot's latest bash – it's dispensing with selectors to focus on Innerspace Halflife and Ital, two retro house acts who specialize in live-with-hardware performances. Expect esoteric gear, rough edges, and tripped-out old-school fun.

Ed Rush and Optical at Public Works

9:30 p.m. Friday, June 21. \$13-\$20; publicsf.com

"Neurofunk": What is that? If you've ever pondered such a thing, then your answer lies in the music of U.K. artists Ed Rush and Optical. They pioneered the genre in the late '90s by infusing the hyperactive skitter of drum 'n' bass with dense jazz and a heavy dose of backbeat-driven funk.

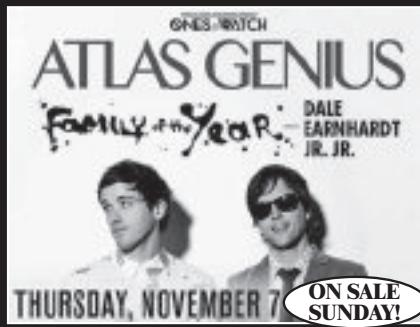
Club 1994 at Rickshaw Stop

10 p.m. Saturday, June 22. \$10-\$20; rickshawstop.com

It's hardly a secret that the '90s are back in a big way. One party that's championed the revival from the very beginning is 1994, a roving event now situated at the Rickshaw Stop. There, you can join in on the nostalgia with a revolving cast of fluorescent club kids and a soundtrack straight from the golden days of MTV2.

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DOORS 7/ SHOW 8 • \$28.50

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THAT 1 GUY

SATURDAY, JULY 20
DOORS 8/ SHOW 9 • \$25.00

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SATURDAY, JULY 27
DOORS 7/ SHOW 8 • \$45.00

THE CULT

WHITE HILLS

TUESDAY, JULY 30
DOORS 7/ SHOW 8 • \$25.00

SON VOLT

COLONEL FORD

THURSDAY, AUGUST 1
DOORS 7/ SHOW 7:30 • \$25.00

DIRTY HEADS

THE EXPENDABLES

TUESDAY, AUGUST 6
DOORS 8/ SHOW 9 • \$30.00

PANTEÓN ROCOCÓ

THURSDAY, AUGUST 15
DOORS 7/ SHOW 8 • \$25.00

BEST COAST

FRIDAY, AUGUST 23
DOORS 8/ SHOW 9 • \$25.00

PINBACK

TUESDAY, AUGUST 27
DOORS 7/ SHOW 8 • \$30.00

THE

BREEDERS

FRIDAY, AUGUST 30
DOORS 8/ SHOW 9 • \$25.00

ICONA POP

K. FLAY • SIRAH

TUESDAY, SEPTEMBER 3
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DOCTOR KRAPULA

SUN 6/23
MONSTER RALLY
STEEZY RAY VIBES, SHORTCIRCLES, DUCKYOUSUCKER

TUES 6/25 - 5PM
HARRY & THE POTTERS
THIS EVENT IS ALL AGES

TUES 6/25 - 9PM
TYLER BRYANT & THE SHAKEDOWN

WED 6/26
THE SPYRALS (RECORD RELEASE PARTY)
DEEP SPACE, DISAPPEARING PEOPLE, AL LOVER (LIVE BEAT SET), MAX PAIN, DJ DARRAGH SKELTON

THUR 6/27
WARM SODA
MIDNITE SNAXXX, PRIMITIVE HEARTS, THE WILD ONES

FRI 6/28
HELLA GAY DANCE PARTY
GSTAR, DJ BLACK, ANU JEWN RA, BALTHAZAR LASAGNE, DJ BECKY KNOX, ROMA MAFIA, JIZ LEE

SAT 6/29
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▼ On the Record

Common Grief

In praise of songs that aren't about their singers.

BY IAN S. PORT

She stood alone onstage, armed with only a banjo, and played a blues so hard it hurt. This was Thao Nguyen — sans backing band the Get Down Stay Down on this Sunday night at Public Works — scraping through the title track of her latest album, *We the Common*, stomping her brown cowboy boots on the stage, her electrified banjo sounding ragged and untamable. For the chorus her voice zoomed up into a soft peak, a refrain so heartworn it didn't even have words. The verse ends, "Oh, how we the common do cry" — and then Thao delivers just a fluttering wail. On the record these chorus vocals are multi-tracked; they sound like a little army of commoners. With her alone it lost the optimism of company: just one sad lilt wafting through the room.

This is a song about a real person — Valerie Bolden, a life-without-parole inmate at Valley State Prison for Women near Fresno — and the conversation she and Nguyen had the first time they met. (Nguyen volunteers with the California Coalition for Women Prisoners.) God-damn if it doesn't exude every bit of the hurt and hopelessness that it must be to know you will live in a cage for the rest of

your life and your children will grow up without you. "All they wanted was a villain, a villain, and all they had was me," Thao sings, channeling the long tradition of American prison ballads. And yet she sounds so relevant to right now, in the same way that the old songwriters of that tradition would grapple, almost out of obligation, with the events of their time. This is by design: "I think my songwriting has become less selfish, hopefully," Nguyen has said of her latest album. "I wanted to try to actually be a real live person, rather than just singing songs about them."

You can't help but feel this realness and relevance in Thao's "We the Common," both on the excellent recording and that night at Public Works. It makes me wonder: Why don't more artists aim for this? Why do so many of our serious young songwriters think they should be both the narrator and the subject of their songs? Why don't they go find some story or feeling, something few know — it doesn't have to be the existential plight of a prisoner, the world is a big place — and make music about that? We're all swamped with songs (and books and films) about the neurosis and privilege of this narcissistic creative class to which many of us belong. Meanwhile the world is full of people with deeper, harder, probably more compelling stories that mostly don't get told by people with the skills to make us want to hear them. Artists shouldn't be scared of those, they should chase them and tell them. Done right, songs from Out There, from the opposite of selfishness, can still be fun and catchy — and they have tremendous power almost by default. The rewards are more than worth the effort. Just look at Thao's example.

THAO & THE GET DOWN STAY DOWN
WE THE COMMON

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JONATHAN RICHMAN,
THE TRASHWOMEN,
TRADITIONAL FOOLS, AUDACITY
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TILLY AND THE WALL

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Amphitheatre, Mountain View.

Gerald Clayton Trio: W/ Kendrick Scott Oracle, 8 p.m., \$18-\$25.

SFJAZZ Center, 205 Franklin St., S.F.

Patty Griffin: W/ Max Gomez, 8 p.m., \$47. The Fillmore, 1805 Geary, S.F.**Ramsey Lewis & Dee Dee Bridgewater:** W/ Quadron, 2 p.m., free.

Stern Grove Festival, 19th Ave., S.F.

TUE., JUNE 25**Killswitch Engage:** W/ As I Lay Dying, Miss May I, Affiance, 7:30 p.m., \$27-\$30. The Regency Ballroom, 1290 Sutter, S.F.**The Last Summer on Earth:** W/ Barenaked Ladies, Ben Folds Five, Boothby Graffoe, 7:30 p.m., \$69-\$143.50. Mountain Winery, 14831 Pierce, Saratoga.**CLUBS****WEDNESDAY 19****ROCK****Cafe Du Nord:** 2170 Market, S.F. The Dig, The Tambo Rays, Low Magic, Sunfighter, 8:30 p.m., \$10.**Elbo Room:** 647 Valencia, S.F. Lust for Youth, Pharmakon, DJs Omar & Justin, 9 p.m., \$8-\$10.**Hemlock Tavern:** 1131 Polk, S.F. Water Liars, Standard Poodle, Houses of Light, 8:30 p.m., \$7.**The Knockout:** 3232 Mission, S.F. Thee S'Lobsters, Thee Tee Pees, The Boars, The Okmoniks, 9:30 p.m., \$6.**DANCE****Cat Club:** 1190 Folsom, S.F. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.**Club X:** 715 Harrison, S.F. "Electro Pop Rocks: EPR in Wonderland," 18+ dance party, 9 p.m., \$20 advance.**8:** 1192 Folsom St., S.F. "Housepitality," w/ Stefan Goldman, Mozaic, guests, 9 p.m., \$5-\$10.**Harlot:** 46 Minna, S.F. "Qoöl," 5 p.m.**Lexington Club:** 3464 19th St., S.F. "Friends of Dorothy," w/ DJ Sissyslap, 9 p.m., free.**Make-Out Room:** 3225 22nd St., S.F. "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, Third Wednesday of every month, 9 p.m., free.**Q Bar:** 456 Castro, S.F. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.**Slide:** 430 Mason, S.F. Kryder, Absoul, Zoe Parties, Brenn Wilson, 9 p.m.**HIP-HOP****Double Dutch:** 3192 16th St., S.F. "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.**Skylark Bar:** 3089 16th St., S.F. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.**Yoshi's San Francisco:** 1330 Fillmore, S.F. Geto Boys, Phranchyze, 10:30 p.m., \$32-\$36.**ACOUSTIC****Brick & Mortar Music Hall:** 1710 Mission, S.F. Mark Eitzel, Carletta Sue Kay, Will Sprott, 9 p.m., \$12.**Cafe Divine:** 1600 Stockton, S.F. Craig Ventresco & Meredith Axelrod, 7 p.m., free.**The Chapel:** 777 Valencia St., S.F. Joseph Arthur, 9 p.m., \$20-\$25.**Plough & Stars:** 116 Clement, S.F. Hanz Araki & Kathryn Claire, 9 p.m.**JAZZ****Amnesia:** 853 Valencia, S.F. Gaucho, Eric Garland's Jazz Session, Dink Dink Dink, 7 p.m., free.**Burritt Room:** 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.**Jazz Bistro At Les Joulins:** 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.**Le Colonial:** 20 Cosmo, S.F. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.**Oz Lounge:** 260 Kearny, S.F. Hard Bop Collective, 6 p.m., free.**Pier 23 Cafe:** Pier 23, S.F. Ned Boynton, 6 p.m., free.**Rasselat Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, S.F. M.B. Hanif & The Sound Voyagers, 8 p.m.**Savanna Jazz Club:** 2937 Mission, S.F. "Cat's Corner," 9 p.m., \$10.**Zingari:** 501 Post, S.F. Anya Malkiel, 7:30 p.m., free.**INTERNATIONAL****Bissap Baobab:** 3372 19th St., S.F. Timba Dance Party, w/ DJ WaltDizg, 10 p.m., \$5.**Cafe Cocomo:** 650 Indiana, S.F. "Bachatalicious," w/ DJs Good Show & Rodney, 7 p.m., \$5-\$10.**Yoshi's San Francisco:** 1330 Fillmore, S.F. Fatoumata Diawara, 8 p.m., \$20-\$24.**SUN., JUNE 23****Alice Summerthing 2013:** W/ Ed Sheeran, Sara Bareilles, Ginny Blackmore, 12 p.m., free. Golden Gate Park, Sharon Meadow, John F. Kennedy, S.F.**Big Time Rush:** W/ Victoria Justice, 7 p.m., \$20-\$93.20. Sleep Train Pavilion, 2000 Kirker Pass, Concord.**Bon Jovi XIV:** W/ Bon Jovi, Lynyrd Skynyrd, Black Stone Cherry, Night Ranger, 6 p.m., \$30-\$149.50. Shoreline Amphitheatre, 1

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GETO BOYS plus Phranchyze

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DR. L SUBRAMANIAM GLOBAL FUSION
with Larry Coryell plus blues legend Corky Siegel

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'80s British soul / R&B
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Sat, Jun 22 - 8pm, Classically based pop
music from *The Voice*, Season 2
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Wed, Jun 26 - Direct From Cuba:
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THURSDAY JUNE 20, 2013 \$7 (ADV)
**** ANDY FRASCO & THE UN ****

FRIDAY JUNE 21, 2013 \$10 (ADV)
**** LA GENTE ****
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* DJ MATT HAZE *

SATURDAY JUNE 22, 2013 \$12 (ADV)
(Going from 9:30pm 'til 3am+)
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**Geto Boys****Geto Boys**

WITH PHRANCHYZE. 10:30 P.M.

WEDNESDAY, JUNE 19, AT YOSHIS SF. \$32

ADVANCE, \$36 DOORS; YOSHIS.COM

The Geto Boys sure have had a weird trajectory. The Houston sons rose in the late 1980s, digging their lyrical fingernails deep into grim, grisly matter and becoming a pivotal name in early gangsta rap. These guys were wild enough to take a snapshot of themselves right after a gunshot permanently blinded Bushwick Bill in one eye, and made the picture a record cover. Then, the 1999 box office bomb *Office Space* became a hit on video, soon inextricably linking the Geto Boys to a white-collar comedy thanks to the flick's brilliant use of "Still" and "Damn It Feels Good to Be a Gangsta." Though the trio haven't released a record since 2005, they're touring for the first time in 22 years — an event that will no doubt draw crowd members who know the Boys firstly (and maybe only) from that movie with the stapler. REYAN ALI

Rue '66

2 P.M. SATURDAY, JUNE 22, AT
ALLIANCE FRANCAISE OF SAN
FRANCISCO. FREE; AFSF.COM.

The 1960s still continue to yield tasty fruit, and locals Rue '66 bring some fresh spoils to market. Rue '66, consisting of former members of Cat Heads, Hard Rain, It Thing, and Jammists, specialize in yé yé, a style popular in France, Spain, and Italy circa early and mid-1960s. Translating as "yeah, yeah," yé yé resulted from the clash of classy French pop (especially Serge Gainsbourg) with doo-wop, girl group, and rock 'n' roll, and Rue '66 captures its sleek, Modish vibe with aplomb. (We got a taste of yé yé in the movie *Moonrise Kingdom*, via Suzy dancing to Françoise Hardy's "Le Temps de l'Amour.") The group headlines the free Fête de la Musique festival this weekend, with more than 10 bands and DJs, food, and drink. MARK KERESMAN

The PLough and the STARS

WEDNESDAY 6/19

HANZ ARAKI & KATHRYN CLAIRE

THURSDAY 6/20

KYLE THAYER, ANNE KIRRANE, GERRY HANLEY

FRIDAY 6/21

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PRESENTED BY SHELBY ASH

SATURDAY 6/22

THE MUDDY ROSES

SUNDAY 6/23

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and **PHARMAKON** (Sacred Bones)
plus **DJS OMAR & JUSTIN A** (Twitch)

THUR Afro-Tropi-Electric-Samba-Funk
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with **BANG DATA** (live)
plus **DJ IZZY*WISE**
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Lasers & Fog by **FUTURE WEAPONS**

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PLANES OF SATORI

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**ELBO ROOM IS LOCATED AT
647 VALENCIA NEAR 17TH**

Rickshaw Stop: 155 Fell, S.F. "Popscene," w/ Hey Champ, 9:30 p.m., \$12-\$14.

Ruby Sky: 420 Mason, S.F. "Awakening," w/ Rebecca & Fiona, 9 p.m., \$15-\$20 advance.

Temple: 540 Howard, S.F. "Dragon Smelter's Summer Solstice," w/ Dawn of Sound, Jhona Marie, Nikita, Didje Kelli, 10 p.m., \$10.

Vessel: 85 Campton, S.F. Infinity Ink, 10 p.m., \$5-\$10.

HIP-HOP

Brick & Mortar Music Hall: 1710 Mission, S.F. D-Pryde, Mike-Dash-E, J. Lately, 6 p.m., \$12-\$15; Jay Ant, 10 p.m., \$10-\$15.

Milk Bar: 1840 Haight, S.F. 2Racks Rap Contest, hosted by Sellassie, 8 p.m., \$10.

Neck of the Woods: 406 Clement St., S.F. iStandard Producer Showcase: Bay Area Edition, 9:30 p.m., \$15.

The Parlor: 2801 Leavenworth, S.F. "Locals Night Out," w/ DJ Illy D, 9 p.m., free.

Showdown: 10 Sixth St., S.F. "Tougher Than Ice," w/ DJs Vin Sol, Ruby Red I, and Jeremy Castillo, 10 p.m.

ACOUSTIC

Amnesia: 853 Valencia, S.F. Scary Little Friends, TV Mike & The Scarecrows, Indiana Hale, 9 p.m., \$7.

Atlas Cafe: 3049 20th St., S.F. Matt Lax & Nearly Beloved, 8 p.m., free.

Plough & Stars: 116 Clement, S.F. Kyle Thayer, Anne Kirrane, and Gerry Hanley, 9 p.m.

JAZZ

Bottle Cap: 1707 Powell, S.F. The North Beach Sound with Ned Boynton, Jordan Samuels, & Tom Vickers, 7 p.m., free.

Cafe Claude: 7 Claude, S.F. Jinx Jones Jazz Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, S.F. Joe Baer Trio, 9 p.m.

Le Colonial: 20 Cosmo, S.F. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Lucky Horseshoe: 453 Cortland, S.F. Ralph Carney's Serious Jass Project, 9 p.m., free.

The Royal Cuckoo: 3202 Mission, S.F. Chris Siebert, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., S.F. Wil Blades, June 20-22, 10:30 p.m.; June 20-23, 7:30 & 9 p.m., \$5-\$15.

Top of the Mark: One Nob Hill, 999 California, S.F. Stompy Jones, 7:30 p.m., \$10.

Zingari: 501 Post, S.F. Carol Luckenbach, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. "Pa'Lante!" w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F. Latin Breeze, 8 p.m.

Yoshi's San Francisco: 1330 Fillmore, S.F. Dr. L. Subramaniam with Larry Coryell, Corky Siegel, 8 & 10 p.m., \$28-\$50.

BLUES

Biscuits and Blues: 401 Mason, S.F. Chris James & Patrick Rynn Band, 8 & 10 p.m., \$15.

The Saloon: 1232 Grant, S.F. Chris Ford, 4 p.m.; Steve Freund, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, S.F. Adrian Costa, 8 p.m.

EXPERIMENTAL

The Lab: 2948 16th St., S.F. Division of Labor Festival, w/ Lucky Dragons, Jeweled Snakes, Bulbs, DJ Joshua Kit Clayton, 9:30 p.m., \$7-\$10.

The Luggage Store: 1007 Market, S.F. Kevin Gan Yuen, Night Worship, A.C. Way, Headboggle, 8 p.m., \$6-\$10.

FRIDAY 21

ROCK

Amnesia: 853 Valencia, S.F. Magic! Magic Roses, Heart of the Whale, Odes, 6:30 p.m., \$5.

Bottom of the Hill: 1233 17th St., S.F. The New Trust, Creative Adult, Culture Abuse, 9:30 p.m., \$10.

Brick & Mortar Music Hall: 1710 Mission, S.F. Hands, Be Calm Honcho, Ally Hasche & The Bad Boys, 9 p.m., \$7-\$10.

Cafe Du Nord: 2170 Market, S.F. Zavalaz, EV Kain, 9 p.m., \$15-\$20.

DNA Lounge: 375 11th St., S.F. Stripmall Architecture, Books on Fate, Return to Mono, 9 p.m., \$10-\$12.

Hemlock Tavern: 1131 Polk, S.F. Ex-Cult, POW!, Glitz, 9:30 p.m., \$10.

Milk Bar: 1840 Haight, S.F. Fever Charm, Kiwi Time, Ghost (tet), 9 p.m., \$10.

Slim's: 333 11th St., S.F. Petty Theft, Beer Drinkers & Hell Raisers, The Gravel Spreaders, 8:30 p.m., \$15-\$20.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. "Deathrock Night Terrors," w/ 13th Sky, Accolade, plus DJs Burning Skies, Owen, and Necromos, 9:30 p.m., \$6.

Thee Parkside: 1600 17th St., S.F. Cigarette Bums, Virgin Hymns, Bad Vibes, 9 p.m., \$8.

DANCE

1015 Folsom: 1015 Folsom St., S.F. "Re:Creation," w/ VibeSquad, Eliot Lipp, NastyNasty, Desert Dwellers, Crywolf, The Human Experience, Dubbel Dutch, Smash & Grab, more, 10 p.m., \$15.

BeatBox: 314 11th St., S.F. "U-Haul," w/ DJ China G, 10 p.m., \$5-\$10.

The Cafe: 2369 Market, S.F. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

Cat Club: 1190 Folsom, S.F. "The Witching Hour: One-Year Anniversary," w/ DJs Sage, Daniel Skellington, Melting Girl, and Nickie, 9:30 p.m., \$7 (\$3 before 10 p.m.).

DNA Lounge: 375 11th St., S.F. "5ive," 18+ dance party with Ross.FM, Frank Nitty, Switchblade, Meikee Magnetic, DJ Taj, Roman Luciano, Cereal Killer, Vano, more, 9 p.m., \$5-\$15.

Elbo Room: 647 Valencia, S.F. "120 Minutes," w/ Dean Blunt, DJs Santa Muerte & Chauncey CC, 10 p.m.

The Factory: 525 Harrison, S.F. "Phoenix Rising," w/ Cold Blank, Dank, Bobby Duque, Demarkus Lewis, Dylot, Eddy Santana, Switchblade, DJ Taj, more, 9 p.m., \$15-\$30.

Madrone Art Bar: 500 Divisadero, S.F. "That '80s Show," w/ DJs Dave Paul & Jeff Harris, Third Friday of every month, 9 p.m., \$5.

Monarch: 101 6th St., S.F. "As You Like It," w/ James Holden, Bells & Whistles, Rich Korach, Mark Slee, 9 p.m., \$20 advance.

PUBLIC WORKS

161 Erie: S.F. Ed Rush & Optical, Bachelors of Science, Kozee, Sam Supa, Canadub, Ricky Switch, Manitou, Matt Haze, in the main room, 9:30 p.m., \$13-\$20; "Cee Hot," w/ Innerspace Halflife, Ital, Ghosts on Tape, Shawn Reynaldo, Rollie Fingers (in the OddJob loft), 10 p.m.

Rickshaw Stop: 155 Fell, S.F. "Trapeze VII: La Chaton Electrique," w/ Bart & Baker, The Kloon, DJ Delachaux, Kitten on the Keys, Michelle L'Amour, Roky Roulette, Mercy Beaucoup, Double Dang Duo, The Muddflappers, 9 p.m., \$15.

Ruby Sky: 420 Mason, S.F. Congorock, 9 p.m., \$20 advance.

State Bar: 2925 16th St., S.F. "Darling Nikki," w/ resident DJs Dr. Sleep,

Justin Credible, and Durt, Third Friday of every month, 8 p.m., \$5.

Temple: 540 Howard, S.F. Jaime James, Bardia F, ThuyVu, John

Destiny, DJ Mei-Lwn, Monday Manics DJs, Airavata, Liam Shy, Will Marshall, 10 p.m., \$15.

HIP-HOP

111 Minna Gallery: 111 Minna St., S.F. "Sneaks & Freaks: The Official DXC/Dunkxchange Pre-Party," w/ DJ Vinroc, Mr. E, Miles Medina, Ruby Red I, The Juice, 10 p.m., \$5-\$10.

Showdown: 10 Sixth St., S.F. "Fresh to Def Fridays: A Tribute to Yo!

MTV Raps," w/ resident DJs Boom Botic & Inkfat, 10 p.m.

ACOUSTIC

The Chapel: 777 Valencia St., S.F. Skull Orchard, acoustic show with Jon Langford, Jean Cook, and Jim Elkington, 9 p.m., \$20.

The Independent: 628 Divisadero, S.F. The Staves, Musikanto, 9 p.m., \$12.

Revolution Cafe: 3248 22nd St., S.F. The Emily Anne Band, 9 p.m., free.

JAZZ

Bottle Cap: 1707 Powell, S.F. Terry Disley, 5:30 p.m., free.

Cafe Royale: 800 Post, S.F. Cyril Guiraud Trio, 9 p.m.

Jazz Bistro At Les Joujins: 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.

Old First Presbyterian Church: 1751 Sacramento, S.F. Dmitri Matheny Group, 8 p.m., \$14-\$17.

The Royal Cuckoo: 3202 Mission, S.F. Steve Lucky & Carmen Getit, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., S.F. Wil Blades, June 20-22, 10:30 p.m.; June 20-23, 7:30 & 9 p.m., \$5-\$15.

Top of the Mark: One Nob Hill, 999 California, S.F. Black Market Jazz Orchestra, 9 p.m., \$10.



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Moksha feat. Skerik & Jennifer Hartswick • Orgone
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Slate Bar: 2925 16th St., S.F. "She Said... She Has the Right," w/ DJs Niki C & Motive, 6 p.m., \$5-\$10.
The Stud: 399 Ninth St., S.F. "Cognitive Dissonance," Fourth Sunday of every month, 6 p.m.
Temple: 540 Howard, S.F. "Sunset Arcade," 18+ dance party with bar games and video arcade, 7 p.m., \$5.

JAZZ

Church of the Advent: 261 Fell, S.F. Ralph Carney, 5 p.m., \$10.
SFJAZZ Center: 205 Franklin St., S.F. Matt Clark, 4, 5 & 6 p.m., \$5. **Wil Blades:** June 20-22, 10:30 p.m.; June 20-23, 7:30 & 9 p.m., \$5-\$15.
Yoshi's San Francisco: 1330 Fillmore, S.F. Youn Sun Nah, 6 p.m., \$24; Catherine Russell Quartet, 8 p.m., \$18-\$22.
Zingari: 501 Post, S.F. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Atmosphere: 447 Broadway, S.F. "Hot Bachata Nights," w/ DJ El Guapo, 5:30 p.m., \$10 (\$15-\$20 with dance lessons).
Cana Cuban Parlor: 500 Florida St., S.F. Sunday Salsa Day Party with Team Bahia, DJ WaltDizg, 4 p.m., \$10.
El Rio: 3158 Mission, S.F. "Salsa Sundays," Second and Fourth Sunday of every month, 3 p.m., \$8-\$10.

BLUES

Biscuits and Blues: 401 Mason, S.F. Two-Tone Stein & The Cadillac, 7 & 9 p.m., \$15.
Lou's Fish Shack: 300 Jefferson St., S.F. Little Wolf & The HellCats, 4 p.m.
Revolution Cafe: 3248 22nd St., S.F. HowellDevine, 8:30 p.m., free/donation.
The Saloon: 1232 Grant, S.F. Blues Power, 4 p.m.; The Door Slammers, 9:30 p.m.

EXPERIMENTAL

The Lab: 2948 16th St., S.F. Division of Labor Festival, w/ Russian Tsarlag, Humanbeast, Ennnnnnn, DJ Obscuratron, 8:30 p.m., \$7-\$10.

MONDAY 24

ROCK

The Knockout: 3223 Mission, S.F. The Secretaries, One Hundred Percent, The Tet Holiday, M. Lockwood Porter, DJ Neil Martinson, 9 p.m., \$8.

DANCE

DNA Lounge: 375 11th St., S.F. "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

JAZZ

Sheba Piano Lounge: 1419 Fillmore, S.F. Eric Wiley, 8 p.m.

TUESDAY 25

ROCK

Bottom of the Hill: 1233 17th St., S.F. Big Business, Pins of Light, Grayceon, 9 p.m., \$12.

Brick & Mortar Music Hall: 1710 Mission, S.F. Harry & The Potters, 5 p.m., \$10.

Elbo Room: 647 Valencia, S.F. Glitter Wizard, Terminal Fuzz Terror, Planes of Satori, 9 p.m., \$7.

The Knockout: 3223 Mission, S.F. The Shirls, Sweat Lodge, Quaaludes, DJ Mondo, 9:30 p.m., \$6.

Rickshaw Stop: 155 Fell, S.F. So Many Wizards, Local Hero, Kera & The Lesbians, 8 p.m., \$10-\$12.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

JAZZ

Burritt Room: 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Revolution Cafe: 3248 22nd St., S.F. Karl Evangelista, 8:30 p.m., free.

Verdi Club: 2424 Mariposa, S.F. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

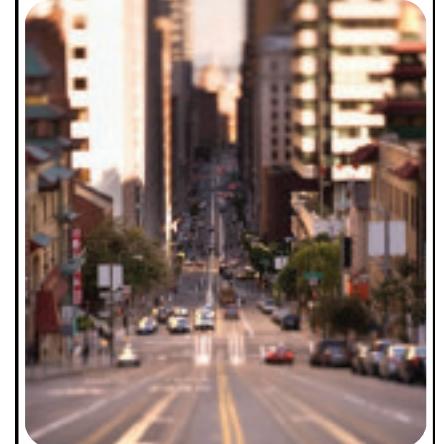
INTERNATIONAL

Bissap Baobab: 3372 19th St., S.F. "Underground Nomads," w/ rotating resident DJs Cheb i Sabbah, Amar, Sep, and Dulce Vita, 10 p.m., \$5.

El Rio: 3158 Mission, S.F. "Balkan Brass & Eastern Gräve," w/ DJ Baron Von East-Infection, Fourth Tuesday of every month, 9 p.m., free.

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Mayo

I'm a straight guy in my early 30s with an amazing girlfriend of two years. A few months ago, I felt open enough to share my taboo fantasy: father/daughter incest. My GF, to my delight, not only understands the fantasy but enjoys participating in it! Quickly: I have ZERO interest in this kind of thing actually happening. I understand the kind of damage that sexual abuse can do and has done to many, many women, and I would never pursue something like this in real life. Now the problem: We've added the "wrinkle" of me talking to another man on the phone while my GF fellates me. The man — a stranger, someone we found online — has been led to believe that I am being fellated by my daughter while we speak. Of course, he can hear the noises associated with said activity while he and I are talking. We do not in any way lead these guys to believe that they have a chance to meet us. We want to enjoy our sexual fantasies, but we worry that we could be inadvertently encouraging someone to make their fantasies a reality. Any advice?

NO ACRONYM SEEMS TO YODEL

The incest fetishists you meet in chat rooms and get on the phone? For all they know, you could be alone in a room stirring a jar of mayonnaise with a slotted spoon. And for all you know, NASTY, the incest fetishists you're meeting in chat rooms could be police officers looking to bust men who are actually raping their daughters. Just sayin'.

As for your problem, NASTY, most people with incest fantasies insist that they're not turned on by the idea of having sex with their actual parents, siblings, or children. Incest scenarios turn them on abstractly, but they have ZERO interest in their own siblings or parents or children specifically. That can't be true for all incest fetishists — statistically speaking — but any incest fetishists who're turned on by the thought of actually fucking their sibs/parents/children would have a motive and/or the good sense to lie.

But let's set your specific fantasy aside for the moment — which is an upsetting one for most people to contemplate (because ick), particularly those who were sexually abused by family members (because rape) — and focus on the underlying question: Does exploring something taboo through fantasy make someone likelier to go and do that thing in real life?

The evidence we've got about porn points to no.

"Perhaps the most serious accusation against pornography is that it incites sexual aggression," Melinda Wenner Moyer wrote in the July 2011 issue of *Scientific American* ("The Sunny Side of Smut"). "But not only do rape statistics suggest otherwise, some experts believe the consumption of pornography may actually reduce the desire to rape by offering a safe, private outlet for deviant sexual desires."

What you're producing for the men you get on the phone is a kind of pornography, NASTY, and Moyer demonstrates that the wider availability of internet pornography has

correlated strongly with falling rates of sexual violence — and incest between an adult and a minor is sexual violence.

"Within the U.S., the states with the least Internet access between 1980 and 2000 — and therefore the least access to Internet pornography — experienced a 53 percent increase in rape incidence, whereas the states with the most access experienced a 27 percent drop in the number of reported rapes, according to a paper published in 2006 by Anthony D'Amato, a law professor at Northwestern University," Moyer writes. "It is important to note that these associations are just that — associations. They do not prove that pornography is the cause of the observed crime reductions. Nevertheless, the trends 'just don't fit with the theory that rape and sexual assault are in part influenced by pornography,' [Professor Christopher J.] Ferguson [of Texas A&M] explains. 'At this point, I think we can say the evidence just isn't there, and it is time to retire this belief.'

The complicating factor here, of course, is that you're leading these men to believe that you're actually doing it, i.e., the noises they're hearing are your daughter blowing you and not you stirring a jar of mayo. So will the men you talk to want to rape their daughters in real life because you've led them to believe that you're raping your daughter? Hard to say... and even harder to get data on. But the people doing taboo shit in porn are actually doing it, and the data suggests that watching others do it, i.e., living vicariously through porn performers (who are sometimes faking it, but still), leads to fewer people acting on taboo desires in real life, not more.

I'm a 40-year-old gay man who has his life fairly together (career, home, etc.). But I've never had a LTR. I've dated this guy "D" three times, and I broke it off three times. I feel like such an ass. I'm attracted to D, he is sweet, hot, and funny, but he's obviously gay. I worry that my mom might not like him — she has made snide comments about obviously gay guys "advertising it" — and I am very close to my mom. D and I have started hanging out again, and we are having fun. He is not mad at me. The plan is to just hang out, and I just don't know WTF I am doing. Should I just see how things go?

MESSED UP DUDE

Let me see if I've got this straight, MUD: You like D, you're into D, and D is sweet and hot and funny. But you've dumped D three times because your mommy wouldn't approve, and you're really close to your mommy... and you're worried that D is the gay stereotype in this relationship?

On this week's Savage Lovecast, Dan talks with a former stripper about her lurking shame. Also, hear an interview with Daniel Bergner, author of the book *What Do Women Want?*, about what women want, all at savagecast.com.

Dan's new book, *American Savage: Insights, Slights, and Fights on Faith, Sex, Love, and Politics*, is available now!

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/music. E-mail Dan Savage: mail@savageLove.net @fakedansavage on Twitter

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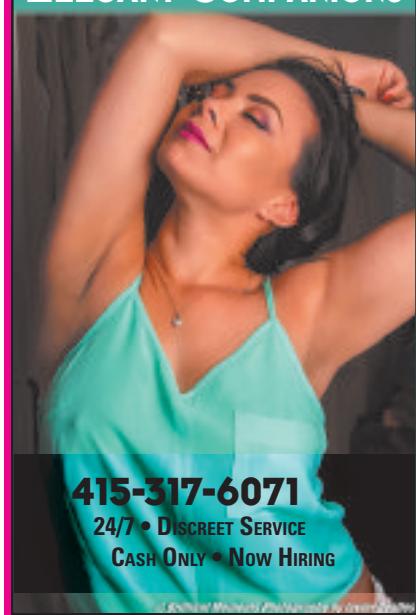
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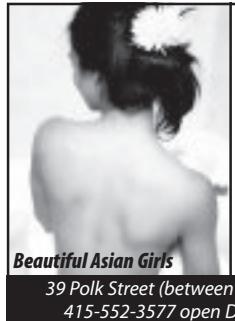
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